Spring Dress Materials and Trimmings

MAR 10 1913

VOGUE

March 15 1913
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KNOX LADIES' HATS

To be found at the best Millinery Shops in the leading cities

The KNOX Hat Mfg. Company
WHOLESALE SALESROOM 6th FLOOR
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What kind of music do you like best?

Victor-Victrola IV, $15
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The Victor-Victrola will bring your kind of music right into your home.

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You don't have to wait until you feel you can afford a $100 or $200 instrument—any Victrola you choose as an instrument for your home will play every record in the Victor catalog, and will give you almost as perfect music as the Victrola VXI, the instrument by which the value of all musical instruments is measured.

Any Victor dealer in any city in the world will gladly demonstrate the Victor-Victrola to you and play any music you wish to hear.

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Always use Victor Machines with Victor Records and Victor Needles—*the combination.* There is no other way to get the unequaled Victor tone.

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Each school represented below is recommended to the patronage of our readers

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The **Gardner School** *for* **Girls**

Exclusive location near Central Park. Delightful home life, with New York's resources in art, music and literature close at hand for study under best masters.

The Gardner School maintains the atmosphere of the true American home. Out door life, with riding, skating, tennis, etc.

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A Country School for Girls in New York City

Boarding and Day School. "A Real School"

Full Academic Course. Primary Class to Graduation. Upper Class for advanced Special Students. Certificate admits to Colleges. Music and Art. Vacation trips. Summer Tutoring. Out-of-door sports under expert instruction. School Park of 35 acres opposite Palisades of Hudson. *School Coach meets day pupils at Subway and in Yonkers.*

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STAGE AND CLASSIC DANCING AND MUSICAL COMEDY

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Summer Session—Booth Bay Harbor, Maine.

Vocational and Cultural Art Training. Individual Daily instruction in principles, and practical application in Costume Design, Interior Decoration and Advertising, Drawing and Painting. Send for circular.

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ENGLISH DICTION: Mr. Walter Kingsford of the "Fanny's First Play" Company is prepared to give private lessons in English Diction. For appointment please address Mr. Kingsford at Comedy Theatre, New York City.

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TUTORING IN ALL BRANCHES, ESPECIALLY COLLEGE PREPARATION. COMPETENT TUTORS TO TRAVEL HERE AND ABROAD.
RESIDENT TUTORS SUPPLIED.
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New York

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A resident and day school. Leschetizky Method. Piano teachers are Leschetizky pupils. Vocal, Harmony, Sight reading, Ensemble playing. Lectures on Current Operas. Classes in French, Classic Dancing, Lit. and Hist. of Art. **MISS ELINOR COMSTOCK, 1000 Mad. Ave., New York City.**

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An Ideal Summer Camp for Boys on Lake Champlain
Twentieth Year. July 1st to September 1st. Every convenience for safety and comfort. Waterproof tents with floors. Fleet of rowboats and canoes. Two Motor Boats. Fishing, swimming, baseball, tennis, all land and water sports. Leaders carefully chosen and experienced college men. Tutoring if desired. Large Assembly and Dining Hall, with piano. First-class cooking. Camp physician. No mosquitoes or malaria. Long-distance telephone. Number limited. Entries received now; Waiting list later. References required. Booklet upon application.
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On Our Own Island, China Lake, Me. New dining hall, assembly house and tents. Swimming, fishing, canoeing, motor boating. Land and water sports. Supervised by H. L. Rand. Under personal direction of **MR. AND MRS. CHARLES F. TOWNE, Thayer Street School, Providence, R. I.**

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ELEVENTH SEASON. On Lake Winnecook, Unity, Maine. Best location in N. E. Tents in the pines. Land and water sports. Woodcraft. Camping trips. Tutoring, Photography and Projects in Practical Arts under experts. Camp Booklet. **HERBERT L. RAND, Manager, Shore Road, Salem, Mass.**

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NATIONAL SCHOOL
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"An exclusive Domestic Science Finishing School" for young ladies; home atmosphere; attractive dormitories: superior laboratories, and unique opportunities for individual development. . . Advantages of the National Capital. Enrollment limited. Catalogue E.

Virginia

VIRGINIA, Staunton.

STUART HALL (FORMERLY THE VIRGINIA FEMALE INSTITUTE)

A Church School for Girls in the Blue Ridge Mountains. Diploma for general and music courses. College preparation. Founded 1844.
MARIA PENDLETON DUVAL, Principal.

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MADAME CANIVET

Receives in her home, in Paris, a few ladies wishing to perfect themselves in French, Art and Music. *Special classes of dressmaking and cooking. American references.*
PARIS, 10 AVENUE JULES JANIN.

The Vogue Shopping Service

will be glad to buy a complete school outfit for your boy or girl. Each school has special requirements; we have made a study of them and will buy all necessary garments and accessories for work and play.

Vogue 443 Fourth Avenue New York

A City School With Country Advantages

The School

THE SEMPLE BOARDING AND DAY SCHOOL For Girls

Mrs. T. Darrington Semple, Principal
241 Central Park West, New York.

An excellent finishing or college preparatory school for girls, situated on the edge of Central Park. Thorough training in written and spoken English, in French and German, Science, the Classics, Music and Art. Post-graduate work when required in place of a college course.

Students are required by Mrs. Semple to attend lectures given at the Metropolitan Museum, etc. Write for complete catalogue, giving references and course of study.

Central Park

A WESTERN GIRL IN AN EASTERN SCHOOL

A YEAR AGO this month one of Vogue's readers in San Francisco was planning to send her daughter to an Eastern school. She knew the names of two or three Eastern schools, but that was all. She had no friend near by to advise her. In her perplexity she picked up a copy of Vogue, and there—in the Educational Directory—were over thirty schools of the very kind she wanted to know about.

A few letters were exchanged; a trip East was made; and last month the daughter of our friend in San Francisco led her class in one of the best schools in Massachussetts.

The season is at hand when every parent must think seriously about schools for her boy or girl next Fall. Therefore in this number of Vogue, and in the following numbers, we are publishing the announcements of a number of carefully selected schools. Just as the advertising pages of Vogue are a guide to carefully selected shops, so is this page a guide to those schools which in our judgment can do most for your children.

We have personally investigated the schools that advertise on this page, and in subsequent issues of our Educational Directory. Every school is fully able to live up to all statements made in its announcements and its catalogues.

Write to the schools represented in this number and the following numbers. Arrange, if you can, to visit the schools that appeal to you. You will find that Vogue has already done for you the hardest part of the work of selection; for we are including in this Educational Directory only those schools which are in every way able to meet your requirements.

We are always glad to send any desired information about the schools. Your letter of inquiry will be carefully and punctually answered. Address all letters about the schools to

Educational Directory
Vogue, 443 Fourth Avenue
New York

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Dressy Tailored Silk Suits

WOMEN'S, 32 to 44 BUST; MISSES', 14 to 20 YEARS.

V16—DRESSY TAILORED SUIT of charmeuse silk, in black, navy or taupe, soft draped revers and cuffs, semi-empire back, trimmed with corded ornament; two-piece draped skirt trimmed to match, shirred at girdle in back, **29.50**

V18—DRESSY TAILORED SUIT of Moire silk, in navy, black, wistaria, taupe or tan; kimono coat draped in back, trimmed with glass buttons; skirt draped on each side, shirred at girdle in back, **45.00**

V18b—SAME MODEL of brocaded cloth in black, navy, Copenhagen, rose, tan or taupe, with white Matelasse collar and revers, **45.00**

V18a—SAME MODEL of bengaline or charmeuse silk, in black, navy or taupe, **45.00**

V20—DRESSY RUSSIAN BLOUSE SUIT of imported Broche faille silk, in navy or black, crushed belt and sash of satin to match, round collar of cream lace; two-piece skirt draped at knee forming semi-tunic, **49.50**

V22—DRESSY TAILORED SUIT of crepe bengaline silk, in Copenhagen, navy, taupe or black, draped revers of bengaline silk to match, collar of silk Persian crepe, corded ornaments; draped skirt trimmed to match, **39.50**

SPRING AND SUMMER FASHION BOOK "CORRECT DRESS," SENT OUT-OF-TOWN UPON APPLICATION TO DEPT. "H"

Haviland China

is stamped

On White China { Haviland France | Haviland & Co Limoges } On Decorated China

110 Exclusive decorations in open-stock
Dinner Sets 112 pieces $32 *to* $1200

Haviland & Co

Established 1840

11 East 36th St. – 10 East 37th St.

New York City

WRAPS THAT REFLECT THE SPRING MODE

New evening wrap, developed in charmeuse in all the popular shades and in all black. $42.50

Outing and street coat of eponge, lined throughout. This coat can be supplied in white, Nell rose, tan, navy, and in all black trimmed for mourning. $25.00

Afternoon or evening wrap of moire silk in black, new blue, taupe, brown, or white. $39.50

BONWIT TELLER & CO.

FIFTH AVENUE AT 38TH STREET

NEW YORK

Paris:
42 Rue de Paridis

Philadelphia:
Thirteenth & Chestnut Sts.

The GENTLE ART *of* BUYING HATS *and* GOWNS *through* VOGUE

In these Spring numbers of Vogue—in this number, or in the coming Spring Millinery and Spring Fashions numbers—you are sure to find a hat or gown you want. And even if you live far from the great shopping centers, you can buy it easily and pleasantly through the Vogue Shopping Service.

SHOPPING through Vogue is so easy, indeed, that many readers are inclined to leave almost too much to our intuition. Frankly, we do better work when we have thorough instructions. Therefore it is wise to read these suggestions before commissioning us to buy your Spring gown or bonnet

TELL us not only what you like, but what you are like. When in doubt let us advise you. The small hat, for instance, is obviously *the* thing this year. But do not attempt it if it is really impossible for you. Remember—there is always a happy medium. We can select the proper hat for your type, provided of course that we know what your type is.

GREAT artists, as everyone knows, are often brusque to the point of rudeness. The greatest artist in women's clothes now living walked up to a customer last Autumn, jerked a hat out of her hands and thrust it back in the show case. "Madame," he cried, "if you have a face like a moon, do not try to wear a hat like a button!"

WE HAVE copied a few recent letters for reproduction on this page. They are from women who have successfully bought hats and gowns through Vogue. It is worth knowing that each woman first sent us a helpful pen picture of her likes and dislikes, her appearance, her type and temperament. When you take this simple precaution you are assured that we will shop for you as well or even better than you could shop for yourself.

SEARCH this number of Vogue, and the next two numbers, for shopping suggestions. And when you have found the hats and gowns needed for your Spring outfit, let Vogue take the purchasing of them off your hands.

Please address all shopping letters to

VOGUE SHOPPING SERVICE
443 Fourth Avenue, New York

Cristobal Canal Zone

Vogue Shopping Service
New York

The hat, tie, jabot and corsets are very satisfactory — You have helped me out considerably and I shall take great pleasure in recommending the Vogue Shopping Service

With ... thanks for the ... look to ... which ... tory kind ... am

Yours

Rock Island, Illinois

Dear Vogue:-
The white dress which you sent me is just the style I hoped to get and fits beautifully.
I am very grateful to you for doing this shopping for me. You cant imagine how much the exquisite taste of the Vogue Shopping Service means to anyone from a small city—unless you have lived in one yourself. Very sincerely yours,

Clarksville, Tennessee

Dear Vogue
Hat and shoes received. The hat is stylish, becoming and fits my head well.
I scarcely understand how you succeed in selecting becoming hats, never having seen me.
Sincerely yours

THE Gossard CORSETS "They Lace In Front"

IF women suffering from delusion walked backward, would it be a charity to direct them forward?

There is a Wrong Way and a Right Way

If women, bound by precedent, wore back-lace corsets (because preceding times knew no other), would they welcome enlightenment—would they acknowledge front lacing as a sign of progress, remembering there is a wrong way and a right way?

Fancy, what would man do if his coat buttoned in the back—it would be no more illogical than a corset lacing in the back? *There is a right way.*

In this day of electric light, who would tolerate the kerosene lamp or a tallow dip? Then, why the corset with back lacing — the wrong way?

A learned medical authority writes:

"Corsets of GOSSARD manufacture represent the most important revolution of history in the art of corsetry — they lace in front — and embody other changes of the utmost importance based on a scientific study of present day corset requirements."

There are some women who remain to be told about front lacing, the common sense method — the right way. We welcome them to the ever increasing multitude of GOSSARD enthusiasts.

Everybody wants to be in style.

GOSSARD CORSETS *ARE* the vogue.

Back-ease Is Yours

If you have ever worn any corset that hurt your back, learn now by wearing this most perfect production of GOSSARD manufacture what corset comfort really is, and what poise, grace, and beauty can be imparted by a correctly designed and constructed corset.

Every Woman Who Investigates Buys the GOSSARD Corset

Its convenience is so apparent—you stand in front of your mirror and make the adjustment in front—where it is needed — and you see the adjustment; you do not *guess* at it.

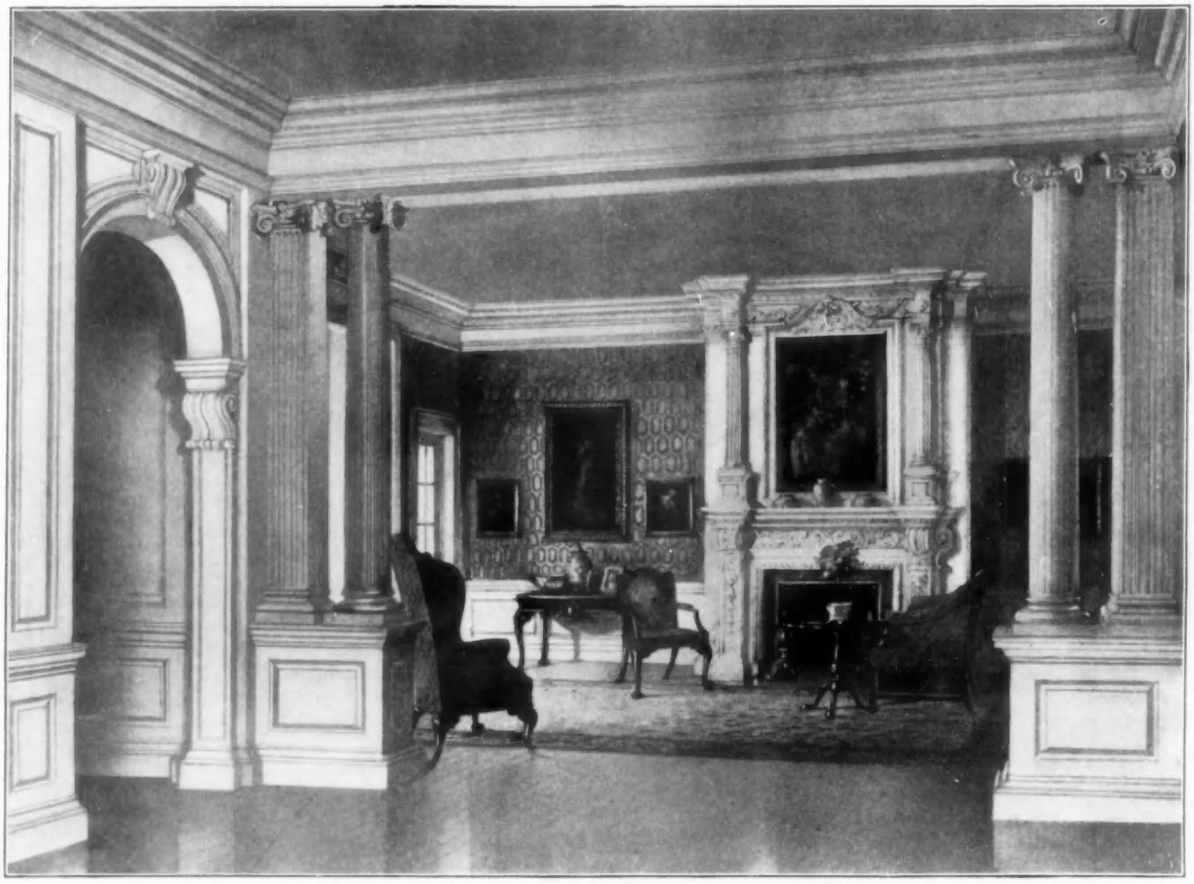
The wondrous back of a GOSSARD CORSET is a joy to see. The smooth, unbroken line, unmarred by lacers, faithfully follows the curve of the spinal arch which the Artist Hogarth declared to be the most beautiful line in art. The woman who wears a GOSSARD CORSET *knows* that her back as well as the rest of her figure is correctly corseted.

GOSSARD CORSETS are sold by the store that ranks first in class in every city.

The H. W. Gossard Co.

CHICAGO

LARGEST MAKERS OF FINE CORSETS



The above illustration shows the Entrance Hall and Living Room of a Country Residence, in early Georgian style, designed by W. & J. Sloane

Country House Furnishings

The decoration of the Country House may be accomplished in a satisfactory and artistic manner by the selection of one of the early English styles of Decoration and Furnishing.

A specialty of our establishment is the designing and execution of such Interiors. Upon work of this character we bring to bear every facility of the most complete organization of its kind in the world—a staff of designers, decorators and artisans possessing the capacity to meet any requirement.

Our large stocks of Furniture, Fabrics and Floor Coverings for Country Homes afford the widest possible latitude for appropriate selection and the expression of personal taste.

W. & J. SLOANE

Interior Decorators - Furniture Makers
Fabrics and Floor Coverings
Fifth Avenue and Forty-Seventh Street, New York

The Best Beauty Doctor Is "The Garden Doctor"

The Garden Doctor

I DOUBT if ever a new-winged butterfly drying moist, uncertain, exquisite wings in their first sunshine, felt more astonishment at a new-found world than I, or found it stranger or more bewildering to look back to the old life in the chrysalis. The mere being alive is so wonderful a thing.

I had been ill, you must know, for a long, long time, two or three years, it was. Not dangerously ill — that might have been exciting — but sunk in that spiritual and bodily quagmire, the "Slough of Despond" we used to call "nervous prostration"; now, it is known by a dozen imposing names — psychasthenia, neurasthenia, hypochondria, and the rest, according, I suppose as to whether the quagmire has really gripped you, or whether you're sitting down on the edge of it and won't try to get up. There are dozens of ways of reaching it: too much work will bring you there, or too little; too much pleasure or none at all. My road was overwork, or rather, an idiotic idea of work which allowed no space for play — the result, I suppose of owning a New England Conscience. To my mind, that diseased and enlarged type of conscience, known as New England, is responsible for more ills of the body and mind than any other one thing.

It insures you a colorless, monotonous existence close-packed with useful work, from which any touch of the joy of life is carefully excluded. That was what mine did for me. And then it leaves you — as mine left me — at eight and twenty with the best days of life gone by — nothing much done — nothing ahead, but the prospect of being a burden to long-suffering relatives, and for company the conviction of having been a fool.

After a while it was not so bad. Life hadn't been so wildly exciting that I felt I was missing much. There were books. There are foolish and satisfactory ways of amusing yourself in your head — as foolish and satisfactory as the game of tit-tat-toe to one's infancy. Then there are symptoms. There's your heart and your

A part of the first column only of the true story "The Garden Doctor." It gives an idea of the character of this most interesting series

There is nothing that brings such pleasure or gives the exercise that makes good health, a clear eye and fresh beautiful skin as the growing of roses and flowers.

In the February number of the Garden Magazine begins "The Garden Doctor" by a well known woman (who will disclose her identity later). She tells a personal story in a humorous and enthusiastic way, how she developed a love for flowers, after she had been a hopeless hypochondriac for years and her new found occupation cured her absolutely.

The Garden Magazine is the most beautiful publication in its field. Every issue is full of illustrations and every number is practical. If you have a home in the country or if you are interested in growing flowers or vegetables of any kind you need the Garden Magazine. It will show you how, when and what to do.

The regular subscription price, $1.50

House Plants

By P. T. Barnes

A manual of the best foliage and flowering plants for home cultivation; their raising from seed and propagation in the window garden. I. How Other People Have Succeeded. II. Making the Soil Foundation. III. Potting and Repotting. IV. Raising Plants from Seed. V. Propagation by Cuttings, etc. VI. In Sickness and in Health, Etc.

The Flower Garden By Ida D. Bennett

"A clear and concise summary of every possible sort of information that might be desired by anyone interested in gardens."—*Scientific American.* I. The Location and Arrangement of the Garden. II. Soils. III. Fertilizers. IV. The Hotbed, Coldframe and Sand-box. V. Purchasing of Seeds.

These books are cloth bound, contain many half tone illustrations and printed on extra fine paper. If you bought them together or separately the price would be $1.25 each, postpaid.

The Garden & Farm Almanac for 1913

contains 250 pages fully illustrated. It is a ready reference guide of every day use. It will answer every question pertaining to the garden and farm. Regular price 35c. per copy, postpaid.

Send No Money

Mail us the coupon to-day and we will send you the two garden books described, the Garden Magazine and a copy of the 1913 Garden & Farm Almanac, a $4.50 value for $2.00.

SENT ON APPROVAL

This is an opportunity—do not miss it—send the coupon now.

Date .....

Doubleday, Page & Company
Garden City, N. Y.

Please send at once, prepaid the books "House Plants and How to Grow Them," "The Flower Garden", "The Garden Magazine" and "The Garden and Farm Almanac" to examine for five days. If I do not accept your offer, I will return them, charges collect, within five days, otherwise send me a bill for $2.00 which I will remit within thirty days.

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JOHN WANAMAKER, TENTH STREET AND BROADWAY, NEW YORK

V1—Hat of natural-colored hemp, with a pheasant fancy at the side, held with a feather rosette of brilliant orange, and embroidered old blue ribbon. The brim is bound with embroidered old blue ribbon, and there is a band of the ribbon around the crown. $22.

V2—Crown and upper-brim of rough tan straw, the under-brim faced with cerise hemp. There is a fluted band of cerise ribbon around the crown. $12.

"REDLEAF"

is the exclusive mark of English tailored hats made especially for and imported by the Wanamaker Stores. And unmistakably English they are, too, with their unusual fancies and their distinctive bows of ribbon, all in the most striking colors. Some of these hats are of rough straws, and some are of fine straws, but each and every one of them is of a straw so soft and pliable that they can be folded for packing without the slightest danger of breaking. The prices range from $12 to $32.50.

V4—Milan straw, the crown and under-brim of red, and upper-brim of natural color. The band of ribbon around the crown, ending in a bow at the centre back, is in the new bright Balkan colorings. $22.

V3—Hat of black fancy straw, the edge of the brim bound with vieux bleu grosgrain ribbon, slightly fulled. At the right side there is a tiny decoration of picquot ribbon flowers, in unusual pinks and greens. $15.

ORDERS BY MAIL SHOULD BE ADDRESSED TO JOHN WANAMAKER, TENTH STREET AND BROADWAY, NEW YORK CITY

The Blouse Shop

There is no time of the year when blouses seem so necessary a part of one's wardrobe as they do in the Springtime.

In the Wanamaker Blouse Shop may be found almost as many varieties of new Spring blouses as there are Spring flowers. Blouses of silk and blouses of linen; blouses for afternoon wear, and blouses for morning wear; blouses from Paris, and blouses made right here in America.

Three of these blouses are shown in the illustration, any one of which is practical for tailored or country wear.

Descriptions of the fashions shown on this page

V 8—At the right, artistic blouse of white China silk, with a four-in-hand tie of the same material. $4.50

V 9—Center blouse is of white crêpe de Chine, trimmed with hemstitching, and narrow pleated ruffles of the material. $5.00

V 10—Crêpe de Chine blouse at the left is constructed along the lines of a man's shirt, with a pleated front and mannish cuffs. Made especially for tailored wear. $12.50

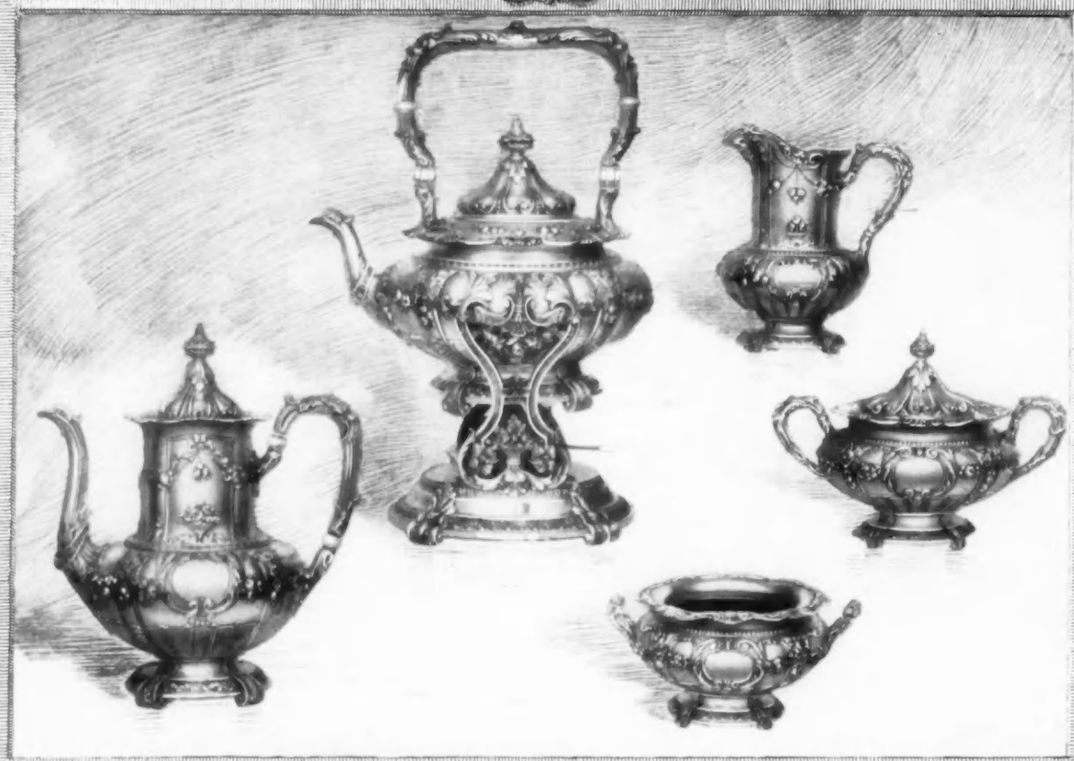
V 12—Tailored suit of striped éponge, appropriate for first-of-the-season wear. The short jacket is cutaway in front, and fastens with two large buttons. The skirt has a panel front, narrowing as it nears the waist. The waistline is raised, and the skirt is slightly gathered at the back into a strap of the material. In black and white, or dark blue and white. $33.50

V 5—The hat is a Redleaf model of natural colored hemp, trimmed with vieux bleu ribbon embroidered in dull gold. $28.00

John Wanamaker

Tenth Street and Broadway, New York City

ORDERS BY MAIL SHOULD BE ADDRESSED TO JOHN WANAMAKER, TENTH STREET AND BROADWAY, NEW YORK CITY



THEODORE B. STARR, INC.

Established 1862

Henri the Second Tea Service

THE silversmiths of the Sixteenth Century are responsible for the beautiful motif of this pattern.

All the classic beauty of design, the exquisite free hand decoration and the rich massiveness which marked the creations of that period are reflected in this reproduction.

The pattern, which may also be had in Dinner Service, Coffee Service, Service Plates and all other pieces of Hollow Ware, lends itself attractively to a French Renaissance dining-room.

Prices never higher than prevail elsewhere for equal quality.

PEARLS AND GEMS OF EXCEPTIONAL QUALITY
JEWELRY WATCHES CLOCKS
BRONZES STATIONERY LEATHER GOODS

5TH AVENUE AND 47TH STREET
NEW YORK

Shoppers' and Buyers' Guide

A classified list of business concerns which are recommended to the patronage of our readers

Boas, Feathers, etc.

Old Willow Plumes and **Ostrich Feathers** made into handsome French plumes, collarettes, popular fancies, Paradise aigrettes remodelled into latest creations. Mme. Block. See next.

MME. BLOCK. Write for advice on reconstructing new novelties from old feathers. If you do not wish work done, will return feathers at our expense. 36 West 34th Street, New York.

IMPERIAL OSTRICH FEATHER CO. 338-6th Ave., N. Y. Specialists:—Cleaning, dyeing. Old plumes remade into latest creations. Estimates given. Mail orders filled. Free catalog.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 144 Pearl St., New York.

LILLIAN SHERMAN RICE, 231 W. 96th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 1464 Riverside.

Covers for Auction Pads. Charmingly distinctive. Individual score cards to correspond with pad. Send 10c. for designs and samples. Pen & Ink Crafts Co., Berlin, Conn.

Candies

CHOCOLATES, BON BONS, fruit creams, caramels and candied nuts delivered fresh from Our Candy Kitchen by Parcels Post. 60 cents the pound. FRANTZ CANDIES, Lancaster, Pa.

Craftsman's Guild Chocolates. Delicious, pure, fresh. Attractively boxed in craftsman style. Assorted cream and nut fillings. 1 lb. prepaid 90c. Mrs. Jarvie, 82 Exchange Ave., Chicago, Ill.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebee & Shaddle, 38 W. 33 St. Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4702 Murray Hill.

IMPORTED SMOCKED FROCKS Sizes from 6 months to 15 years. Prices reasonable. Order now for Spring. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

Children Outfitted from infancy to 10 years. Original garments at moderate prices. Smocked frocks a specialty. Mail orders. Miss A. Deane. 800 East 172nd St., N. Y. Tel. 3676 Tremont.

MISS MOORE. Our specialties for children are absolutely unique. D'ubba, Hohenzollern, Fauntleroy, Luxembourg and other frocks. Boys to 6, girls to 14 yrs. 547 Boylston St., Boston, Mass.

Children's Stamped Dresses ready to embroider and make up. No pattern necessary. Send for new list. Hurm Art Shop, 277 Fifth Ave., New York.

PICTURE BOOK ROMPERS and Play Dresses. Smocked and Hand-embroidered Frocks. Original designs for little girls only. Mme. des Tuzeaulx, 128 Madison Ave., N. Y.

Exclusive Models — Children's Frocks 4 to 12 years, smocked designs. DANCING and SCHOOL DRESSES. MODERATE PRICES. Needlework Dept., Y.W.C.A., 14 W. 45 St., N. Y.

BABY'S FRENCH BISHOP. Adjustable long and short dresses and skirts. Baby boy's first short dresses. Illustrated circular. Mail orders. Fanny M. Young, Agt., Highland Falls, N. Y.

BABY SHOP. Dainty hand-made Layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, 247 S. 20th St., corner Rittenhouse, Philadelphia, Pa.

Mary Cummings' novel designs for children's dress patterns, exquisitely hand embroidered in colors on dainty fabrics. Ample material in pattern. Designs shown in N. Y. 118 E. 29th St.

One year, (payable in advance, subject to 20% cash discount)..... **$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount). **$50.00**
Single Insertions, (payable in advance, subject to 5% cash discount). **$2.50**
No orders accepted for less than four consecutive insertions.
Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide Service, Vogue, 443 Fourth Ave., New York.

FINDING UNUSUAL SHOPS

A MEMBER of our advertising staff went to a masked ball near New York last month. Several of the costumes attracted particular attention, and he asked three or four of the dancers where they had secured them.

The unanimous reply was "Vogue."

It developed after a little questioning that all three costumers who advertise in the "Shoppers' & Buyers' Guide" under the heading "Fancy Dress and Costumes" had supplied one or more costumes for this particular ball.

This little story shows once again that Vogue readers are using this department as their guide to unusual shops. You may not want to dress as Mary Queen of Scots or Catherine de Medici more than once or twice in a lifetime—but when the time comes, as come it may, you will find in the "Shoppers' & Buyers' Guide" a shop that can provide you with everything necessary. Incidentally, several men at the ball already mentioned had secured their costumes from the advertisers on these pages.

When an emergency arises—when you want to buy something quickly, but do not know where to buy it—your first thought should always be the "Shoppers' & Buyers' Guide." Notice how many unusual shops there are on these pages. There would be none at all unless those readers who are in search of the unusual were accustomed to consult this directory as often as the need arises.

And it follows, of course, that the proprietor of any enterprise out of the beaten track will find in this department a sure way of reaching exactly those people who are most anxious to hear from him.

China and Cut Glass

The Furness Animal China. Something new and distinctive in tea and breakfast services. Individual gifts, favors and prizes. The Furness Studio, Carnegie Hall, 154 W. 57th St., N. Y.

HUNGARIAN PEASANT POTTERY In bright colorings. Tea sets, wall plaques, flower jars, and quaint odd bits. Price, 35 cents to $6. JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

Louise Lewis. Special FOOT MASSAGE and all ailments of the feet scientifically treated. Expert manicures. 452 5th Ave., Knox Bldg., N. Y. MaBelle Toilet Preparations.

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MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc. 223 W. 14th St., and 115 E. 34th St., N. Y.

LEWANDOS America's Greatest Cleaners and Dyers. 281 Boylston Street and 17 Temple Place Boston. 1633 Chestnut Street, Philadelphia. 557 Fifth Avenue, New York.

LEWANDOS-Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 66th St., N. Y. Tel. 3585 Plaza.

Knickerbocker Cleaning Co.
New York Paris Newport
402 East 31st Street, New York.
High class cleaners and dyers.

Cleaning and Dyeing—Cont.

L. MOLMAN. Evening gowns, suits, blankets, curtains cleaned and dyed, equal to new. Also gentlemen's wearing apparel. 38 West 47th Street, New York. Telephone 1952 Bryant.

Corsets

MME. S. SCHWARTZ
CORSETIERE.
11 East 47th Street, New York.
Telephone 1552 Murray Hill.

MME. BINNER
CORSETIERE.
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

GOODWIN
Corsets of every description. Ready to wear from $5, and custom made from $10. 373 Fifth Ave., at 35th St., N. Y. Telephone 3293 Mad. Sq.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 26 West 38th Street, New York. Tel. 4383 Greeley.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

PEETZ FRONT LACE CORSET
"The Highest Art in Corseting." Ready to wear custom made. Prices $5.50 to $35. Corsets made to order within 24 hours. 36 East 33rd St., N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3398 Greeley.

SPIRELLA CORSET SHOP
506 Fifth Avenue, New York.
Telephone 1110 Bryant for
Corsetiere service in your own home.

CORSET HOSPITAL Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order $10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2231 B way, N.Y.

Lines and Poise you want at the price you want to pay. La Grecque Corset fitted by expert corsetieres without charge. Van Orden Corset Co., 45 West 34th Street, New York.

I. BAER
55 W. 45th Street, New York.
Telephone Bryant 2429.
Corsetiere and patentee of corset truss.

THE GILETTE CORSET, designed in Paris for the American Woman—made to individual measure. Exclusive representative wanted in leading cities. Retail establishment, 582 5th Ave., N. Y.

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ALVIENE SCHOOL, Tango, Argentine, Boston, One-step, aesthetic and classic dancing taught; ladies, children, gentlemen. Grand Opera House Bldg., 369 W. 23rd St., N. Y. Tel. 1616 Chelsea.

BROADWAY DANCING ACADEMY. All styles society, stage dancing taught privately. Specialty dances. Tango, Argentine, etc. Private classes all hours. Prof. Saato, 87 St.&B'way, N.Y.

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PAINTING AND DECORATING
CHARLES B. COSSE, 136 W. 65th St., N. Y. City or Country. Also general repairs and alterations. Saves you time, money and worry.

FLORAL DECORATIONS.
For All Occasions. Weddings, Dinners, Dances, Parties. Prettiest Novelties in Floral Art. Max Schling, 22 W 59 St., N. Y. Tel. Plaza 1241.

MRS. E. F. BASSETT. Do you need rugs, hangings, furniture, etc.? I can purchase for you the best things at the lowest prices. 8 years' experience. 145 W. 105th St., N.Y. Tel. Riverside 4452

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JOSEPH P. McHUGH & SON
Specialists in Architectural and Decorative Furnishing of Interiors in Town and Country Houses. 9 W. 42D STREET, OPPOSITE LIBRARY, NEW YORK

MISS McBURNEY & MISS UNDERWOOD
INTERIOR DECORATING
PERIOD CHINTZ & WALL PAPERS.
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Carved wood fixtures, lamps,
furniture, rugs for country houses.
Plans and estimates submitted.
Miss McBurney & Miss Underwood (address above)

MRS. A. VAN R. BARNEWALL
LAMPS & SHADES that are different. Antique mirrors, tables. Also Spanish and Italian Pottery. 6 West 47th St., New York.

(Continued on page 14)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 13)

Easter Cards

HAND-COLORED EASTER CARDS on Imported deckle-edged stock. Exclusive designs, seasonable greetings. Samples sent on approval. Jessie H. McNicol, 18 Huntington Ave., Boston.

EASTER CARDS. Unusual, beautiful, appropriate, hand colored. Write for Catalog W. or send $1.00 for ten cards worth $1.20. Mrs. Jarvie, 842 Exchange Ave., Chicago, Ill.

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MRS. C. H. OTT, 10 West 33rd St., N. Y. Embroidery, Stamping, Stamped Goods, Novelties. Hand made and Embroidered Waists to match suits at special prices.

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EXQUISITELY HAND EMBROIDERED on Sheer Washable Material. $2.50 PREPAID. Miss G. Budd, 262 Washington St., Oshkosh, Wis.

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MISS BRINKLEY, 565 5th Ave., N.Y. nr. 42d. Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants, personally investigating references. Inventories taken.

Chelsea Sq. Bureau of Information Ag'cy. 156 5th Ave., N. Y. Investigated service, professional, commercial, domestic help. M. C. Nelson, Telephone 4428 Gramercy.

Entertainment, etc.

Character Parties. Games and amusements that please the children. Personal direction or arrangements by mail. Also favors. Miss L. A. Howe, 128 Madison Avenue, New York.

Travel Party for Children.
Toy money, traveling bags, round trip tickets for TOUR of UNITED STATES, $15 up. L. A. Howe, 128 Madison Avenue, New York.

GARDEN DANCES.
Programs of SOLO and GROUP DANCES for out-door Fetes. Full particulars gladly sent. Mary Kellogg, Winchester, Mass.

ENTERTAINERS, Children, adults. "Elfin Theatre," with Cinderella, Hansel & Gretel, etc. Progressive Game Parties, Magicians, Dancers, Musicians, Singers. Dean's, 628 5th Ave., N. Y.

Entertainers and **Musicians** furnished for all occasions. CHILDREN'S PARTIES a specialty. Trained dogs, Magicians, Moving Pictures. Est. 1879. Gottschalk & Alpsiente, 347 5th Ave., N.Y.

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Unique entertainment. Menu, recipes and supplies furnished. Write for full particulars. Bertha Tanzer, 9 West 20th St., New York.

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MASQUERADE COSTUMES
Any period made to measure. To rent or for sale. New ideas for fancy dress balls.
Broadway Costuming Co., 150 W. 48th St., N. Y.

TEXTOR
Costumer for PRIVATE INDIVIDUALS ONLY for ball masque.
164 West 48th St., N. Y. Tel. Bryant, 4335.

A. W. TAMS, Masquerade Costumes. Largest costume plant in United States. For amateur opera, private theatricals. Branch A. W. Tam's Music Library, 1600 Broadway, New York.

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Electro-Thermal Reducing Blanket
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ARE YOU FAT? Why not try the only healthful and scientific method of reducing. Thermo-electric medium and massage. Dieting not essential. Miss Frye, 21 W. 44th St., N.Y. Bry. 3259

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FUR REMODELING. Specialty of Renovating Old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y. Phone 1162 Gramcy.

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BUSSE GOWNS.
Imported Models. Gowns for all occasions. Evening coats, wraps, etc.
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THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

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Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
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Imported and to order gowns, blouses and lingerie. Also stock sizes.
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Made from your own material.
Unusual remodeling. Reasonable prices.
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$5.00 FOR DRESS LENGTH (4 yds.)
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GOWNS FOR ALL OCCASIONS.
Remodeling a specialty. 182 West 88th St., N. Y.
Also 610 Bangs Avenue, Asbury Park, N. J.

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Tub suits and skirts in madras, linen, silk and flannels. Oldest established.
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GOWNS FOR ALL OCCASIONS.
Exclusive styles. Prices moderate.

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The Cambridge Bldg., 334 Fifth Ave., N. Y.

VICTORINE—Rebuilder of Gowns.
Old gowns of every kind remodeled equal to new. Evening gowns a specialty.
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THE GREEN SHOP. Now showing exclusive suits, gowns and furs at reasonable prices. Gowns from $12 up. Your inspection invited. 23 West 45th Street, N. Y. Tel 4795 Bryant.

LEMAITRE & MACK
Importers.
Gowns and Fancy Tailoring.
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REBA, N. W. Corner 87th St. & B'way, N.Y., announces March sale of gowns $10 and up, waists $3.75 and up. Evening and street coats at $15 and up

Paul Poiret and Francis Gowns
copied in charmeuse and sheer fabrics, $18.50 up. Smart blouses and waists from $5 up. Jos. Scher, 500 5th Ave., N. Y. Suite 718.

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MODERATE PRICED.
EVENING AND STREET GOWNS.
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Dinner, evening, afternoon and street gowns. Remodeling also done.
146 West 105th St., N. Y. Tel. Riverside 1929.

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Gowns and Lingerie.
Attractive Styles and Prices.
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Tea Gowns, Negligees, Blouses
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Gowns from $55 up.
We satisfy the most exclusive Class of Trade.
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SMART LINENS
GRADUATION FROCKS.

COLEMAN, INC.
GOWNS.
Prompt, reasonable remodeling.
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OF SUITS AND COATS.
General Reduction of 50% in Prices. Mandel & Schnitzer, 20 W. 37th St., N. Y. Tel. 2824 Greeley.

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OUT OF TOWN ORDERS SOLICITED.
Evening gowns, lingerie, blouses, trousseaux. Prices Reasonable. 203 West 87th St., N. Y.

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HANDMADE BLOUSES A SPECIALTY.
Gowns & Wraps. Sensible Prices.
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Everything in ladies' attire from evening gowns to lingerie dresses. Prices moderate.
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ANNA J. RYAN. Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 2896 Broadway, near 113th St., N. Y. Tel. 5566 Morningside

M. PERCELL, 677 Broad St., Newark, N. J. Importers of Hair Goods. All Shades, including rare blonds. Lowest prices for first qualities. Send your combings to be made up.

WANTED—Lady in Each City to take orders for first quality and rare shades of hair goods. Write at once. Good commission
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The latest hair goods creations of Paris, in light weights, of the best workmanship and in artistic designs. 2305 B'way, N. Y. (corner 86th St.).

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LET US SEND YOU Saleswoman with samples of first quality hair goods in all colors. 1/3 under price. No obligation. Greeley 5784. Carpine Hair Shop, 149 West 36th St., N. Y.

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Hand embroidered French lingerie at much less than prevailing prices. Buy from direct importer. Catalog sent. Leon P. Bailly, 366 5th Ave., N. Y.

THE LINGERIE SHOP
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Studies to adapt latest fashions to each patron individually. Suits $45 up. 212 E 57th St., N. Y. Opp. Phillip's Theatre. Telephone 4979 Plaza.

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Snappy and distinctive styles.
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Smart Parisian adaptations from $10 up.
Correct mourning millinery our specialty.
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DISTINCTIVE HATS. SENSIBLE PRICES.
Caters especially to out-of-town patrons.
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NEW MODELS FOR THE TRADE.
NOW READY.
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Miscellaneous

WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 9 East 43rd Street, New York, With Quiller.

SURPRISE BOXES for children. Ideal for birthdays, convalescence or journeys. Each one individual. Prices from $4. Elizabeth H. Pusey, 176 Madison Avenue, New York.

(Continued on page 15)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 14)

Miscellaneous—Cont.

SAVE SEWING TIME. Send $1 for a Harris Combination Folder, guaranteed to make perfect bias folds, hems and tucks. Booklet free. M. M. Harris, 539 Bienville Street, New Orleans, La.

A. W. TAMS MUSIC LIBRARY
Why buy music when you can rent it? Music for amateur operas, church choirs and vocal societies. Send for Catalog. 1600 B'way, N. Y.

SWISS HOP Wants Agents
to take orders for imported embroidered robes, etc. Not necessary to canvass. Exclusive designs. Northmore & Co., Detroit, Mich.

NEVA-SLIP SHIRT WAIST BELT
Holds waist in place. Can't slip. For sale at all notion counters. 16c postpaid. Neva-Slip Belt Co., 1 W. 34th St., N. Y.

Raise Your Own Chicks—The Fad! Solves the fresh poultry and eggs problem; quality baby chicks, breeding birds at low prices; Farm Dept., Home Bureau, Medical House, 52 W. 39 St., N. Y.

CRUSHED FLOWER CHAINS
Hand-wrought, Wistaria, Violets, Roses, dainty colorings. Mailed $1.50. Alternated with pearls, $2. Christine, 186 Christopher St., Montclair, N.J.

SERVANTS' DRESSES
Gingham, $2.50, Percale, $2. Made to order, 75c extra. Alpaca, $10. Sizes 32 to 46. Needlework Dept., Y. W. C. A., 14 W. 45th St., N. Y.

Mrs. Plowman's Home-made Specialties
Lemon & Sherry jelly. Glass postpaid, 40c. Pronounced superior to Bar-Le-Duc. Mrs. Plowman, Riverdale, N. Y.

JOLLY PLACE CARDS FOR DINNER PARTIES. A set of twelve, 60c (stamps or coin). Just the thing to start your dinner with a smile. The A. M. Davis Co., Boston, Mass.

A Smile for Every Guest starts the dinner right. Jolly place cards for Dinner Parties. Set of 12, 60c. At your stationer's or from A. M. DAVIS CO., Boston.

BUNGALOW CHAIRS AND ROCKERS
Made by hand in the good old fashioned way, of wood seasoned out of doors. Priced at $5 to $10. JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

Hats Retrimmed—Smart hats made from old and discarded materials. Prices reasonable. Hours 2 to 4, Wednesdays & Fridays. Mlle. Marie, 227 Riverside Dr., N. Y. (The Bipson). Tel. 1149 River.

Pets

Thoroughbred toy Pomeranians; reasonable. Strong, healthy, from imported prize winning stock. Most fashionable breed. Order now for Easter. Miss Snodgrass, Parkersburg, W. Va.

Photography

BRADLEY STUDIOS
435 Fifth Ave., and 402-404 Fifth Ave., N. Y. The individuality of our photographic portraiture is unquestionable, our guarantee absolute.

THE LILIAN GEORGE STUDIOS
Photographs that combine artistic effect with complete expression of the sitter's individuality. 5 West 58th Street, New York. Tel. 4876 Plaza.

MISS JOHNSTON MRS. HEWITT
Artistic and Distinctive Photographs of Town and Country Houses, both Interior and Exterior. 628 Fifth Avenue, New York. Tel. Plaza 71.

ARNOLD GENTHE,
Formerly of San Francisco, California. Studio 1 W. 46th St. (Thorley Building), N. Y. Portraits, Photographs in color (Autochrome).

Photographic Portraiture at your home or in my studio by appointment. Daguerreotypes, photographs, etc., copied, enlarged. L. W. Brownell, Studio 45 E. 59th St., N. Y. Tel. Plaza 2170.

GENUINE COLOR PHOTOGRAPHY
By improved system. Any quantity from one sitting. Prices extremely moderate. Work guaranteed. Dietz, 41 W. 37 St., N.Y. Tel. Grly. 2533.

Prints and Pictures

ENGLISH MEZZOTINTS, printed in color, ornamental antique bronze frames, at the remarkably low price of $10.00 each. Leave selection to us. Japanese Prints framed, $10.00 each.

HOLBEIN PRINTS framed, $10.00 each. Satisfaction guaranteed or money back. Ex prepaid. Illustrated catalog de Luxe on request. The Marsala Co., 61 W. 37th St., New York.

FRENCH GRAY NURSERY POSTERS
Our own copyrighted series. Set of ten, $2.50. The story of Pierrot and Harlequin. By Prince Pal. JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

Real Estate

Flourishing Dining Room near Columbia University, for sale. 8 years' standing. Can be run by woman. Net income $8,000. Reasonable. Miss Lewis, 509 Fifth Avenue, New York.

11 WEST 34th ST., NEW YORK
Opposite the Waldorf-Astoria Hotel. Floors with show cases at street entrance, suitable for any retail business. Reasonable rents.

SHIPPAN POINT, Stamford, Conn. For rent. Modern residence, 14 rooms, 3 baths. Garage. 50 minutes to New York. E. S. Stan, 500 Fifth Avenue, New York City.

Rooms & Apartments

"THE ADRIENNE"
319-321 West 57th Street, New York. Comfortable rooms, private baths, good table. Apply to Miss Proudfoot. Tel Columbus 682.

13-15 East 54th St., N. Y. Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Element. cuisine, service the best. References. Tel. 7257 Plaza.

Selling Agent

OVER STOCKED WARDROBES
Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, New Hampshire.

Shoes

WILLIAM BERNSTEIN. Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit, Quality, Style. Send for Booklet "W." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

Miller's Specialty Shoe Shop
Newest styles and novelties always in stock. Established 20 years. Write for catalogue No. 2. 1554 Broadway, New York.

Shopping Commissions
New York

Mrs. H. Goodale Abernethy. Shopping Commissions. No charge. 37 Madison Ave. N. Y. 8 Hilgrove Road, South Hampstead, London, N. W. 12 Rue Rennequin, Paris.

MRS. E. F. BASSETT will assist you in choosing your Spring costumes and guarantee quick service. Eight years' experience. 145 W. 105th St., N. Y. Tel. Riverside 1452.

Shopping Commis'ns—Cont.
New York

MRS. C. B. WILLIAMS, New York Shopping. Will shop with you or send anything on approval. Services free. Send for bulletin of Bargains. 366 Fifth Avenue, New York.

I HELP YOU DRESS
and shop. I select everything for you and your home. Bank references. Suzanne, Hotel Gregorian, 42 West 25th Street, New York City.

ISOBEL FREDERIC
Registered shopper. Silver, Linen, Lingerie, stationery and all lines of shopping. No charge. 162 West 79th Street, New York.

MRS. K. E. TIRNEY. Est. 1884
Purchasing agent. Orders for gowns and tailor made suits, from measures only, a specialty. 7 West 38th St., New York. Tel. 6719 Greeley.

MISS BESSIE RUST
Let me do your shopping. One trial will convince satisfaction. No charge. The Oregon Apts., 162 W. 54th St., N. Y. Tel. 8839 Columbus.

GALT & McCUTCHEON. General shopping done for and with customers without charge. Send for circular of monthly suggestions. Bank References. 1153 B'way, N. Y. Tel., 2425 Mad. Sq.

DODGE PURCHASING AGENCY
Will buy anything for you or your home, saving you at least 10%. Best References. 373 Fifth Avenue, New York.

Shopping Commissions
Cities Other than New York

CHICAGO SHOPPING. For or with patrons. Prompt, personal attention; highest references; correspondence solicited. Mrs. G. S. Nutter, Tel. Normal 8316, 6142 Vernon Ave., Chicago, Ill.

LOUISVILLE SHOPPING. Samples. Estimates for simple or elaborate gowns. General household buying. References in 20 states. Mrs. A. T. Wheat, 1514 4th St., Louisville, Ky.

A Last Call

When a railroad raises its passenger rate—when your butcher or baker increases his prices—you do not have an opportunity to keep on buying tickets or roasts or bread at lower prices than other customers can secure.

But you have an opportunity of this kind in your "Shoppers' & Buyers' Guide" advertising. Reserve before April 1st your space for this year and you will save 50c every time your advertisement appears. You will secure the present rate of $2.50 per insertion, although those advertisers who neglect to reserve their space in advance will be charged after April 1st at the new rate of $3 per insertion.

This is our "last call" for this particular opportunity. So that everyone may have ample time to reserve space for 1913 at the old rate, we have announced our willingness to accept reservations in each issue of VOGUE since January 15th. April 1st is the last day for receiving them. Act at once.

SHOPPERS' & BUYERS' GUIDE SERVICE
VOGUE 443 Fourth Avenue New York

Shopping Commis'ns—Cont.
New York

MRS. SARAH BOOTH DARLING
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Specialty of cotillion favors. 112 W. 11th St., N. Y.

MRS. F. N. DAVISON, Registered - experienced. Shops for and with customers. No charge. Personal attention given your order. Circular Tel. 1866 Bryant, 227 West 45th St., N. Y.

HELEN CURTIS,
96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

MRS. S. D. JOHNSON.
Shops for and with customers without charge. Rush mourning orders and rugs a specialty. 347 5th Ave., opp. Waldorf-Astoria. Tel. 2070 Mad. Sq.

MARJORIE WORTH, 22 E. 34 St., N. Y. Tel. 2970 Mad. Sq. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 211 West 92nd Street, New York. Telephone 2709 Riverside.

CHINATOWN SHOPPING
Mandarin coats, bags, embr. silk kimonos, dainty combing jackets, beautiful silk shawls, etc. Send for booklet. Bertha Tanzer, 9 W. 20th St., N.Y.

MRS. MARY BERGIN
Shopping for and with patrons without charge. References. Correspondence in Spanish if desired. 153 East 18th St., N. Y. Tel. 6223 Gramercy.

THE SHOPPING STUDIO. 8 West 45th St., N. Y. General Shopping. No charge. Estimates on house furnishing or wearing apparel. Bank reference. Mrs. Elizabeth P. Nielsoff.

Shopping Commis'ns—Cont.
Cities Other than New York

PARIS SHOPPING, Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy, Paris, France. Cable address, Lewis, Palatel, Paris.

Social Stationery

COSMUS & WASHBURN
always show the latest and most approved forms in social and wedding stationery. 546 Fifth Avenue, corner 45th Street, New York.

Tea Rooms

DURHAM RESTAURANT
Home cooking, quick service, moderate prices. Club breakfast 50c—Table d'Hote dinner 75c. 7 East 32d St., N. Y.

DURHAM TEA ROOM
Convenient for tired shoppers. Tasty cakes, dainty sandwiches, hot waffles. 7 East 32d St., N. Y.

SCOTCH TEA ROOM
TABLE D'HOTE LUNCHEON. SCOTCH SCONES AND CAKES. MATINEE TEA A SPECIALTY. 31 W. 46th St. New York.

THE ROOF TREE TEA ROOM
THE QUAINTEST SPOT IN NEW YORK for AFTERNOON TEA and LUNCHEON. 3 and 5 West Twenty-eighth Street, N. Y.

Bon Voyage, Automobile, Invalid Baskets
Salads, sandwiches, broth, cakes, candies, fruit and flowers, $2 to $10. The Virginia Tea Room, 901 7th Ave. (57th St.), N.Y. Tel. Columbus 2399.

Specialty Shops

THIS ENTIRE COLUMN
DESCRIBES OUR FLOWERS.
READ CAREFULLY.
AUSTRO-HUNGARIAN CO.

SOME PEOPLE SAY IT IS
HARD FOR THEM TO FIND US.
BELOW WE WILL TELL YOU
THE EASIEST WAY.

WE ARE DIRECTLY OPP. THE WALDORF AT NO. 4 W. 33rd St. NEW YORK. OVER MME. M. OBRY, Cleaning and dyeing. TAKE ELEVATOR TO STUDIO, fifth floor.

WE HAVE ASKED
— YOU —
TWO OR THREE TIMES TO VISIT OUR STUDIO. Do Come—Don't Buy—Just Look.

ALL OUR EXCLUSIVE NOSEGAYS
From this date—boxed
in the true FRENCH, Petite HAND BOX.
Parcel Post insured—choice Easter gifts.

FOR EASTER
WE WANT TO PLEASE YOU
— BUT —
HELP US TOO — ORDER NOW.

TO-DAY THE SMARTLY GOWNED PARISIENNE HAS JUST AS MANY NOSEGAYS AS FROCKS. IT'S A FAD FOLLOWED TOO BY FASHIONABLE NEW YORKERS.

DWARF PANSIES (NOSEGAY $1.25)
IN ALL THEIR DELICIOUS VARIETY
OF SPRING COLORS.
AUSTRO-HUNGARIAN CO.

APPLE BLOSSOMS (NOSEGAY $1.25)
REMINDFUL OF THE OLD ORCHARD.
YOU CAN ALMOST SMELL THEM.
NEW.

LOVE APPLES, $1.00. Forbidden Fruit
Made up of petite love apples (silk) in a most bewitching blend of multi duo-tone effects. Austro-Hungarian Co., 4 West 33rd St., N. Y.

AUSTRIAN FIELD ROSES, $1.00
A dozen small roses in a charming blending of colors—refined and voguish. Austro-Hungarian Co., 4 West 33rd St., N. Y.

PETITE CRABAPPLE BLOSSOMS, $1.00
Of "COCHET" Pink—A ROYAL favorite, surrounded by heliotrope and pretty June leaves. Austro-Hungarian Co., 4 West 33rd St., N. Y.

NOT ROOM ENOUGH HERE
TO DESCRIBE (NEW)
THE PAUL POIRET DAHLIAS.
PLEASE TURN TO PAGE 97.

GARDENIA (Cape Jasemine variety) **$2.00 X. Pd.**
A GREAT FAVORITE IN PARIS.
Worn with furs. La Derniere Mode.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

LAVELLE or Moth Orchids, $2.50 X. paid. Two Orchids combined with Lily of Valley. HAS THE DELICIOUS ODOR, TOO. EXQUISITE for the LENTEN SEASON.

WE FORGOT TO TELL YOU
About our "Preserved" Bridesmaids' Buds. They are exquisite—Ready to pin on. $1.50 for three—Colors, Pink and Marchal Niel.

The "PRESERVED" VIOLETS $2.50 X Pd.
With all their delicious odor and beauty. Prettily boxed in generous sized bunches. Austro-Hungarian Co., 4 West 33rd St., N. Y.

The "PRESERVED" ROSE WITH BUD $1.50 X Pd.
READY TO PIN on. Has the REAL ODOR. Varieties, pink and Marchal Niel (Canary Yellow). Austro-Hungarian Co., 4 West 33rd St., N. Y.

THE MOST EXPENSIVE PERFUME
IN AMERICA
GLEBEA'S INSPIRATION
Named by a Royal Personage.

CRUSH THE REAL FLOWER
in your hand — IT CLINGS.
BECOMES A PART OF YOU.
A BIT OF REAL NATURE.

WE WOULD LIKE
TO TELL YOU MORE ABOUT
GLEBEA'S INSPIRATION.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

THE SOFT SUGGESTING ODOR
NOT NOTICEABLY APPARENT.
Just a Hint — A whiff in passing.
IT'S REFINED.

A FLORIST AND HIS WIFE
VISITED OUR STUDIO (out of curiosity).
SHE BOUGHT FOR HER HOME.
HE PAID THE BILL.

SPECIALTY AND GIFT SHOPS
BE OUR REPRESENTATIVE in your town.
GENEROUS PROFITS.
Austro-Hungarian Co., 4 West 33rd St., N. Y.

(Continued on page 16)

Shoppers' and Buyers' Guide

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 15)

Specialty Shops—Cont.

JANE GRAY CO. Specialties in Infants' Toilet articles, never lost safety pins, baby biographies, Mica front veils. Ladies' traveling outfits. 2 E. 23rd St., Barthodi Bldg., N. Y.

FROM EVERYWHERE quaint imported peasant things. Hand decorated Brittany plate 6¾ in. in diam. mailed postpaid 75c. "Studio Shop for Things Beautiful." 96 5th Ave., N. Y.

SIGN OF THE GREEN DRAGON. GIFT SHOP. Something new: "Billy Bumpkin" and his kitten. "Opal velvet." Lamp shades. Special ideas. 24 E. 28th St., N. Y. Illustrated catalog.

MACAFEE SALES CO. Commission dealers and appraisers in Antiques and Reproductions. Our method means auction prices at private sale. 262 Fifth Avenue, New York.

SPECIALTIES IN ALL CRAFTS, quaint, beguiling, beautiful, for people of good taste. Gifts large and small. Noank Studio Shop, 45 East 59th Street, New York.

"ARNOLD" KNIT WEAR SHOP: 421 Fifth Ave., N. Y. Tel. 1083 Murray Hill. Women's, children's, infants' fine knit underwear. Baby outfits our specialty. "Those 'Arnold' Goods."

THE BIRTHDAY SHOP
Birthday cake covers. Original favors for Easter and other occasions. Room 605, Silo Bldg., 546 Fifth Avenue, New York. Take Elev.

BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, imp., 111 E. 9th St., N. Y.

THE BANDBOX EXHIBIT SHOP
Exhibit your specialty—jewelry, prints, antiques, gowns, laces, etc., in this quaint old house. Lucy A. Royce, 7 Pliny Court, Hartford, Conn.

FRENCH CHATEAU LAWN CANOPIES
With metal tea tables and chairs of original design, Write for sketches. JOSEPH P. MCHUGH & SON, 9 W. 42D STREET, OPPOSITE LIBRARY, NEW YORK

POILLON POTTERY for garden growers and flower lovers. Garden Baskets 35c to 75c. Exclusive importations. Samples forwarded free. Agt., Mary G. Phillips, 19 W. 46th St., N. Y.

Studios

PAINTER OF SOCIETY'S PETS
Portraits of Dogs, Cats and Horses in oil, water color or miniature. Also Artistic Photography. Harriett V. Furness, 154 W. 57th Street, N. Y.

VOICE PLACEMENT
Tone production a specialty.
Miss Adelaide Lander.
203 East 17th St., N. Y. Phone Stuyvesant 4097.

MINIATURES FROM PHOTOGRAPHS
Artistic, Accurate and Beautiful. The Lilian George Studios, Photographers, 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

STUDIO FURNISHINGS, QUAINTLY ORIGINAL, for those who would have furniture and draperies in the best English fashion. JOSEPH P. MCHUGH & SON, 9 W. 42D ST., N. Y.

Toilet Preparations

MYSTIC CREAM
an ideal Toilet Cream and remedy for Chapped Hands that is in a class by itself. Send for samples. Ogden & Shimer, Middletown, N. Y.

QUIN-SEC SKIN FOOD
BUILDS UP WASTED TISSUES AND FLABBY MUSCLES. JAR 75c.
Quinlan, Skin Specialist, 166 Lex. Ave., N. Y.

MRS. VOUGHT, 347 Fifth Avenue New York. Former manager N. Y. Office Marinello Co. Facial Massage. Scalp Treatment. Shampooing. Manicuring. Telephone Madison Square 4851.

Reduces Enlarged Pores. La Mignon Astringent Lotion whitens, refines coarse skin. Removes blackheads, and pimples. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

DR. DYS' Sachets De Toilette
and other Complexion Specialties are purest and best in the world. V. Darsy, 14 W. 67th St., N. Y. Tel. Bryant 3329

KALISH ORRIS CUCUMBER CREAM
For clear, healthy skin. Cleanses, whitens, softens. Tubes, 25c.; jar, 35c. up. Druggist or Kalish Pharmacy, 23d & 4th Av., N. Y., or postpaid.

CARE OF COMPLEXION AND HAIR
My simple home treatment has given wonderful results. Information and samples on request. Agnes Graves, Goldsmith Bldg., Milwaukee, Wis.

Bischara-Ritzol Parfums. Natura Co., 15 E. 55th St., N. Y. Sole Agents in America. Booklet descriptive of these Perfumes and Toilet Preparations, with prices, mailed upon request.

BICHARA DE PARIS
15 EAST 57TH STREET, NEW YORK.
"BICHARA'S PARFUMS are exquisite."
Andre de Fouquierres.

THE NATURA COMPANY ANNOUNCES
The sale of BICHARA-RITZOL PARFUMS & PRODUITS DE BEAUTE by H. G. Laffee, 168 TREMONT ST., BOSTON, MASS.

EURELLE
Now Broadway, cor. 72nd St., N. Y.
Specializes in care of Hair, Scalp, Complexion. Eurelle's Toilet Preparations on sale.

MACLEOD'S SCOTCH OATMEAL CREAM
A toilet cream for complexion and nursery. Cure for chapped skin. Suite 58, Lincoln Trust Bldg., Broadway and 72nd St., N. Y.

"Sweet Briar"—Dainty Deodorizing Powder. Used extensively by particular people. Postpaid, 25c and 50c per box. Sample for 2c. Jean Carrington, 35 West 36th Street, New York.

Toilet Preparations—Cont.

'FARIA' EVERLASTING SACHET CAKES. Rose, Violet, Heliotrope, Lily, Lavender, Sandalwood, 25c and 75c sizes. Postpaid. "All the fashion." J. S. Peckham, 45 E. 42nd St., N. Y.

European Muscle Strapping treatment for face and neck. Scalp treatments at ladies' residence or my parlors. Treatments $1.00. Henrietta Hawthorne, 178 W. 81 St., N. Y. Tel. Schuy. 8553.

Marinello-Bush & Co. Skin, scalp, complexion specialist. Free samples & literature for home treatments. Shop treatments, facial, $1.25, scalp, $1. Bryant 3395. 25 W. 42nd St., N. Y.

IMPORTED FACE POWDER very fine texture and dainty fragrance. A powder for gentlewomen of particular taste. Box $1.00 prepaid. Bertha B. Paine, Hart Lot, N. Y.

BUENA TONIC. For My Lady, also for "My Gentleman's Toilet." Autoists and equestrians unanimous in praising its merits.
Jean Wallace Butler, 422 Hoyne Ave., Chicago.

MISS E. T. McCANN, Face Contourer and Muscle Builder. Pupil of E. M. Brandenburg. Skin food on sale at Sesame Shop, 500 Fifth Ave., N. Y. Telephone connection.

Travel

P. & S. Wardrobe Trunks 9 different grades in Full Size, Pony or ¾ Size. Steamer Size. Hat Trunks. Price $15 to $75. Write for booklet. J. F. Parkhurst & Son Co., 4-6 Rowe St., Bangor, Me.

WILLOW CHAIRS FOR DECK USE
Not affected by weather conditions. The loose seat cushions can be taken indoors. Booklet on request.
JOSEPH P. MCHUGH & SON, 9 W. 42D ST., N. Y.

Automobile Tours in Europe. England, Wales, Brittany, Chateau Country, Alps, Riveria, Black Forest. Six tours, June and July. Booklets. Raymond & Whitcomb Co., 225 5th Ave., N. Y.

Unusual Gifts

For the **Winter Cruise** or **Southern Trip,** send a Wile-Away Box filled with amusements and comforts. Each one to order. Prices from $5. Elizabeth H. Poses, 176 Madison Ave., N. Y.

FOR EASTER GIFTS. Nothing is prettier or more appropriate than our flowers. For full descriptions see Specialty Shops, Page 15. Austro-Hungarian Co., 4 West 33rd St., N. Y.

SPECIALTY AND GIFT SHOPS
BE OUR REPRESENTATIVE in your town. "Preserved Flowers." GENEROUS PROFITS Austro-Hungarian Co., 4 West 33rd St., N. Y.

Mother Goose Surprise Box
FOR CHILDREN.
Prices, $1.50, $3 and $5.
Miss J. G. Stevenson, Sewickley, Pa.

Miss Stevenson's Drawing Room
Bridge Table will make an acceptable gift. For particulars address
Miss Stevenson's Shop, Sewickley, Pa.

DISTINCTIVE GIFT BOXES for children of all ages for all occasions. Birthdays, parties, etc. Booklet. Adelaide W. Ramage, 696 St. Nicholas Avenue, New York.

"Thoughtful Little Gifts" Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

LA BOTTEGA—"THE SHOP"
Italian china, terra cotta, etc. Unique designs. Unusual wedding gifts and bridge prizes.
38 East 28th Street, New York.

"PIANOFIEND." Imported Wooden Toy. Dances on a piano. Unique souvenir. In Gift Box with verse, 25c. "Studio Shop for Things Beautiful," Studio 20, 96 5th Ave., New York.

SPOON-STRAW of Bohemian Glass. Different and practical souvenir for all occasions. In gift box with verse, 25c. "Studio Shop," Studios 20 and 21, 96 Fifth Avenue, New York.

Distinctive Hand Bags made to harmonize with gowns, wraps; for special gifts, the opera. Models shown by appointment. Mme. Cauthers, 8 E. 16th St., N. Y. Tel., Flatbush 1558-M.

Something New for That Little Girl,
HAND PAINTED PAPER DOLLS. Dainty, Original. Lady or Child and 5 costumes $1.50 prepaid. Grace V. Dyke, 136 Elm St., Oshkosh, Wis.

For the Trousseau, Silk Under Vests
HAND-MADE OF JAPANESE SILK, $2.75; CREPE DE CHINE, $5.00.
Anna L. Priest. Winchester, Mass.

AN ESKIMO DOLL OR AN INDIAN PAPOOSE. A truly American gift—$10 and $6. Not to be had elsewhere. JOSEPH P. MCHUGH & SON, 9 W. 42D ST., OPPOSITE LIBRARY, NEW YORK

EASTER GIFTS—Dainty white kid or colored suede leather, satin lined card cases. Hand tinted designs, $1.25 each. Satisfaction guaranteed. Simcraft Studio, South Bend, Indiana.

Things Queer and Quaint for Easter.
Bonquet pins, beautiful designs, $1.75. Noah's Ark stationery for children, done by hand, 60c. Mary G. Phillips, 19 W. 46th St., New York.

Willow Furniture

WE RECOMMEND McHUGHWILLOW
FURNITURE for town and country houses. An interesting booklet and sketches on request.
JOSEPH P. MCHUGH & SON, 9 W. 42D ST., N. Y.

NEW YORK MAKE SINCE 1893
McHughwillow furniture is not sold through agents. Write direct to JOSEPH P. MCHUGH & SON, 9 W. 42D STREET, OPPOSITE LIBRARY, NEW YORK

"S and X"

A PRIVATE CLEARING HOUSE FOR THE SALE AND EXCHANGE OF PERSONAL BELONGINGS

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as Price $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement written in the corner (e. g. 961-A). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Sale and Exchange Service, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable. Do not send any articles to the VOGUE office.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit money orders or certified checks for the purchase-money of all articles. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

FOR SALE: Handsome gold bead evening gown embroidered over white satin. Perfect condition. Good Model, 38 bust measure Cost $350. Sell for $60. No. 894-A.

FOR SALE: Beautiful satin gown, with tunic of rhinestones and milk beads and fringe of same at bottom of gown. 38 bust. Cost $300. Sell $25. No. 895-A.

FOR SALE: Tailored suit, mustard colored ratine musk rat fur trimmed muff to match. Size 36. Stein & Blaine model, cost $160.00. Sell $50.00. Worn few times. No. 896-A.

FOR SALE: Caracul coat, three-quarter length. 36 bust. Price $15.00. Long raccoon neckpiece and muff. Both slightly worn. Price $15. No. 898-A

FOR SALE: Piece of rare old rose point lace. Suitable for robe, or would make exquisite veil for bride. Sacrifice for $700.00. No. 899-A.

WANTED: To correspond with lady wishing to dispose of gowns, hats, etc., at reasonable prices. Size 42. No. 140-B.

WANTED: Dainty short frocks, skirts, bibs, coat and carriage robes for an eight months old infant. Must be in good condition and very reasonable. No. 141-B.

WANTED: Correspondence with young matron wishing regularly to dispose of her slightly worn clothing at moderate prices. Good make and material required. 38-40 bust. Waist 25. No. 142-B.

FOR SALE: Three-quarter length imported Russian pony coat. Cost $125. Sell $30. White serge coat and skirt, black trimmings. Bust 38. Sell $10. No. 902-A.

LAVENDER charmeuse short frock, panier skirt, waist trimmed with shadow lace and rhinestones. Worn once. Size 38. Cost $75.00. Sell $25.00. White marquisette gown, taffeta coat effect, imported model. Size 38. Worn only few times. Cost $110.00. Sell $40.00. Rough weave brownish purple tailor suit, plain coat, 32 inches long, high waisted skirt, practically new. Size 38. Cost $65.00. Sell $20.00. Selling because of mourning. No. 904-A.

RARE India Camel's hair shawl. Black centre, 16 inches in diameter. Border in rich colorings, red, green, etc. Measures 70 x 70 inches. Cost $1,000. Sacrifice for $500. No. 907-A.

IMPORTED lavender charmeuse evening and dinner gown. High and low neck waists trimmed with heavy cream lace. Size 38. Cost $250; sell $70. No. 908-A.

FOR SALE: Handsome French blue chiffon evening gown, elaborately trimmed with pearls. Skirt pannier effect. Excellent condition. Size 36. Price $40. No. 910-A.

Wearing Apparel—Cont.

RARE rose point lace fan, cost $250; sell $75. Mink set, long stole and muff, $35. Lynx set, muff, neck piece and hat piece, $45. No. 911-A.

TWO Henri Bendel Gowns—pink chiffon evening dress, size 36. Cost $150, sell $30. Lavender velvet and chiffon reception gown. Size 38. Cost $200, sell $40. No. 912-A.

Miscellaneous

ONE silver rimmed bell attachment banjo with wooden case; in good condition. Cost $40.00. Will sell for $25.00. No. 897-A.

NEW TEA SET. Kirk silver, five pieces, worth $700.00. Sell for $200.00. Never used. No. 900-A.

GUEST TOWELS. 15 x 25. Striped linen damask. Ends hand scalloped, with 1½ inch insertion at one end of hand crochet filet. $1.35 per towel. No. 901-A.

WANTED: Full set of golf clubs and bag. Ladies' size, must be reasonable, and in good condition. No. 139-B.

FOR SALE: Handsome diamond brooch, composed of one large solitaire and 77 good-sized diamonds. Cost $700.00. Will sell for $500. No. 903-A.

"LINEN TABLECLOTH, design George II, emblems England; rare. Gift George IV to owner's ancestor. Georgian silver, genuine old Sheffield Telescopic candlesticks; salver; pair Napoleon's curtains." No. 905-A.

FOR SALE: A hand-carved "old" walnut bedstead with high footboard, nine rush-bottomed chairs, card table, china, heavily embroidered China crepe shawl. Write for prices. No. 906-A.

FOR SALE: Automobile robe 94 in. x 49 in. composed of eight full sized Russian Civet pelts with heads and tails, well mounted on green background. Never used. For quick sale $150. No. 909-A.

Professional Services

"COLLEGE TRAINED young lady wishes position as companion to lady or children. References. Further details on application." No. 232-C.

GERMAN LADY, having traveled much, with the highest references, speaking English and some French, wishes to chaperon a few young ladies to Europe. No. 233-C.

YOUNG LADY of refinement and education, speaking French fluently, offers her services, without compensation as secretary, companion and entertainer to a family or a lady who intends to travel abroad for a few months. References exchanged. No. 234-C.

SPRING NOVELTIES

Black and white striped silk, carved wood handle, may also be had in fancy tucked model, all colors $2.95

Boutonière of natural rosebuds, in two tones of pink, in fancy box.45c

Palm model in plain taffeta silk, in black, white and colors, also wide black and white stripe, ebonoid handle.....$4.95

Jabot of fine shadow lace and net, trimmed with black satin band and bow. $1.75

Corsage bouquet of natural sweet peas, in white, pink or darker colorings, mixed with maidenhair fern.....$1.75

Deep Robespierre collar of white voile, edged with white net, pleated jabot effect of fine shadow lace and net, trimmed with small pearl buttons and loops $3.95

Boutonière of delicately colored Spring flowers, ...75c

Plain medium weight guaranteed silk stockings in black, white and all colors, per pair.....$2.00

Crushed collar and deep jabot of net and fine shadow lace with black satin band and bow $4.25

Medium weight hand-clocked stockings, in black and white, any color clocks, tan with tan clocks, per pair.....$1.50

Satin evening slippers, Louis Quinze heels, trimmed with satin and chiffon rosette, in black, white and colors.....$3.50

Colonial ties of black patent leather or dull kid, Cuban heel, trimmed with cut steel buckle.....$5.00

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Creston No. 684
Long rolled brim model, made of hemp. Satin facing on upper brim and shaded ostrich plumes draped effectively at the back

Tivoli No. 749
Milan straw, roll-brimmed sailor, with deep welt on upper brim. Banded with heavy grosgrain ribbon and trimmed with two white quills on each side

Maxim No. 710
Elongated shape, made of hemp, rolled brim on one side, extends to center of back. Faced with matching velvet and trimmed with fancy ostrich feathers

Delphine No. 615
Hat of fine hemp straw, crown trimmed with a Bulgarian band, finished at the left by quill and Numidi fancy

Palmetto No. 613
Tricorn-shaped model of Milan straw, trimmed with pipings of satin in contrasting color and ostrich feathers to match

Mercury No. 653
Boat-shaped hat of Milan straw. The crown is effectively draped with satin ribbon and Georgette Rosette bows at the left of back

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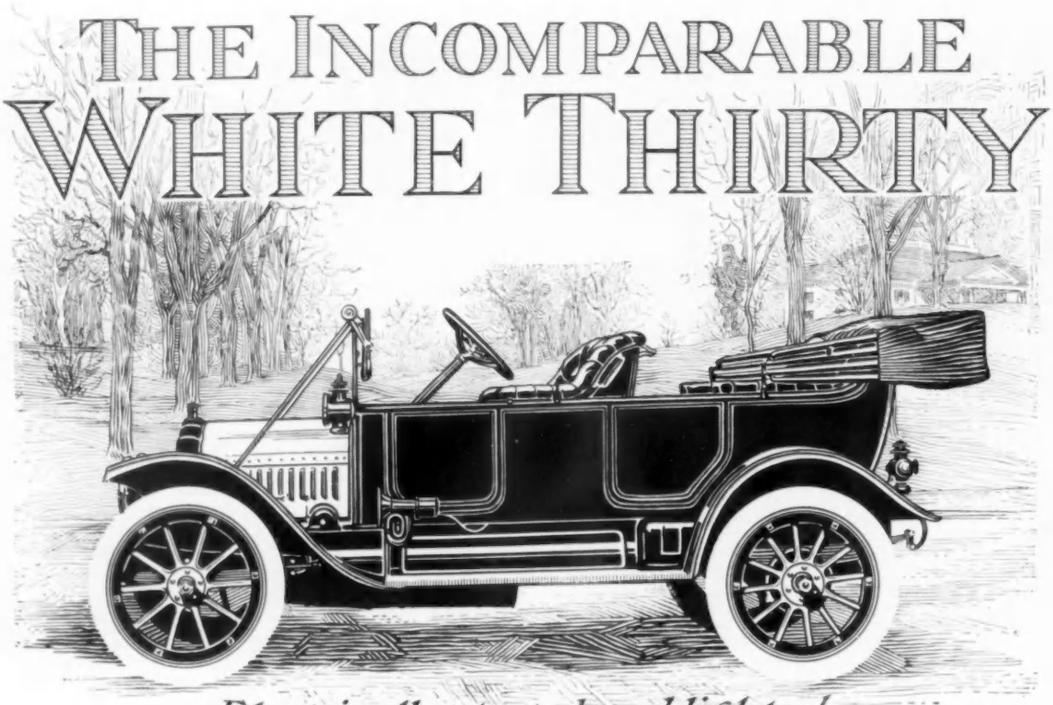

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THE WHITE COMPANY

Cleveland

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MARCH 15, 1913

VOL. 41 NO. 6. WHOLE NO. 971

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The next Vogue will be the ever helpful

SPRING MILLINERY

Number

Dated April 1st. *On Sale March 25th.*

AT the very moment when My Lady's fancy lightly turns to thoughts of spring bonnets, VOGUE's Spring Millinery Number will bring her the newest creations of the best makers. In this number she will find the latest conceptions of Georgette and Camille Roger, the season's best expressions from Reboux, Carlier, and Alphonsine.

A miniature impression of our cover for the Spring Millinery Vogue, by Sarah Stillwell Weber

Few of us will be willing to risk buying our new millinery before winter, in the words of Horace, "has dissolved into spring." But such a procedure would be wisdom itself compared to buying the all-important hat before VOGUE has been consulted. When the masterworks from all the best shops of the rue de la Paix and Fifth Avenue may be so readily reviewed, would it not be foolish to disregard these standards?

There have been seasons when the hat determined the coiffure—but this year the reverse seems to be true. Therefore the Millinery VOGUE will have much to say about the new coiffures; you will find first a coiffure and then a hat that will go perfectly with your particular genre and temperament.

As announced in the last VOGUE and exemplified in this number, the Paris fashion openings are now in full swing. More news from these openings will appear in the Millinery VOGUE. Be warned—it will be no easy matter to get a copy of this number. Accept the suggestion made on page 130 and you will perhaps save two disappointments—a preliminary one when you find that your newsdealer cannot supply a copy of the Millinery Number, and a bigger one when you first walk abroad in your new spring bonnet.

Three Letters and a Shopping Moral

The letters reproduced in facsimile on page 6 point a moral that you will find especially useful in this dress and hat-buying time of year. Read our hints on how to shop through VOGUE and if you haven't yet availed yourself of this service, now is the time to begin. Let VOGUE buy at least one Spring gown and Spring bonnet for you.

A New Pattern Catalogue

For the benefit of those who may not get VOGUE regularly, we have "lifted" from the last number the complete pattern section—twenty-four pages of pictures and descriptions of 244 newest VOGUE Patterns. If you have a copy of the March 1st VOGUE you will not need this catalogue; if you haven't, you will. On request, we shall be glad to mail a copy either to yourself or your friends.

Send for this Cover Drawing

Let us send you an engraver's proof of the cover drawing of this number. You know that these VOGUE covers make capital posters. Try the effect of this cover drawing on a wall that needs lightening—then send 25c for a proof on heavy paper without lettering.

MRS. OGDEN L. MILLS

The former Miss Margaret S. Rutherfurd, eldest daughter of Mrs. William K. Vanderbilt, Sr., is very much interested in her husband's political career, and it is expected that young Mrs. Mills will develop into one of the leading political hostesses of America, as her sister-in-law, the Countess of Granard, has done in England. This charming picture of Mrs. Mills is reproduced from a photograph by Baron de Meyer, whose work was shown this winter at an exhibition at the Ritz-Carlton

WHEN THE MANIKINS SHOW THE SPRING MODE

As Radically Different, We Note at the Openings, Hip Length Jackets and Genuine Boleros, a Long, Flaring Louis-Philippe Coat, Tightly Corseted, Snugly Fitted Manikins, and an Amusing Hindside-Before Silhouette

COMING straight from Monte Carlo to the dressmakers' openings in Paris, quite naturally my mind was filled with conjecture as to how far the couturiers would verify my prediction of the mode for spring, made from observations along the Riviera and published in Vogue of February 15th. So far I have viewed the collections of Chéruit, Paquin, Drécoll, Worth, Martial et Armand, Premet, Parry, Doeuillet, and Bulloz, and I find at every house some models showing the tighter bodices I remarked at Monte Carlo, though, in spite of the snug girdles and sashes, the bust is still flat. But there seems to be no such thing as a stationary waist-line, albeit the normal line is seen more frequently than any other, and Chéruit and Paquin use it and then shirr the fulness of their skirts below it.

Parry is a master hand at feminizing clever adaptations from masculine modes; his gay little waistcoats are a feature of his models as shown in the one called "Amour Simple"

WHAT CHÉRUIT SPONSORS

Chéruit's skirts are full at the waist-line and give the effect of a pannier; a mere simulation, however, and not a real pannier. Seldom do they show a split, unless for evening wear, and the line at the hem is perfectly straight. Neither the straight nor the plaited skirt is to be found here; all are draped.

For street suits Chéruit favors black and white pinhead checks, rough, loosely-woven plaid cheviots, and three-quarter-inch black-and-green checked serges. Coats must be hip length or in bolero style, and the plain, long coat sleeve or the three-quarter kimono sleeve may be used.

The linen and lingerie gowns of Chéruit's collection are particularly smart, and some are tightly girdled, while others are not girdled at all. A noticeable feature of this house is the deep collars of chiffon which fall to the hips in back, cross the arm, and disappear in the underseam of the sleeve.

Fur is as fit a trimming for spring as for autumn, says Chéruit, and in consequence their collection shows an assortment of fetching, little short wraps just covering the hips, and built on the lines of the winter models.

AT THE HOUSE OF PAQUIN

The thing that marks Paquin's exhibition from all others that I have seen is the absence of the short coat for street suits. Madame Paquin is featuring the Louis-Philippe coats cut in godets with long, inset waistcoats of contrasting material figured or embroidered, and with wide cuffs. Her skirts for street wear are ankle length, and are slightly draped; her one-piece tailored dresses of navy blue serge are very smart. Navy blue, by the way, is a favorite color with all the houses, as are all shades of yellow. Dull pink and brick red are much liked by Paquin. She uses flowered silk for the sleeves of her afternoon toilettes, with a great deal of chiffon in deep cape collars and skirt draperies. The skirts of afternoon gowns are full and cut in long, round length, and many are accordion plaited.

Gorgeous brocades are chosen for Paquin's stunning evening frocks with draperies of chiffon. The trains are long and narrow, and hang loose from the skirt in some instances, and in others they are attached at knee hight. Bodices fit snugly and are tightly girdled.

Madame Paquin's own gown for her opening day was of green moire made with a bolero and sleeves wide at the wrists. She wore her hair dressed in curls high on her head.

WORTH'S MAGNIFICENT DISPLAY

Messieurs Worth have a really magnificent display of spring models. In their wonderful evening gowns they offer the Empire waist-line, and the tightly girdled, slightly raised waist-line; in their street suits and afternoon gowns they use the normal waist-line draped with a modified Japanese sash, and last of all, the normal waist-line girdled with a twist of satin ribbon which is drawn very low in the middle of the front, giving the effect of a pointed bodice.

Worth's evening gowns are fitted over the most sketchy of corsets, in fact, mere girdles which fit beautifully over the hips, as is made clear with the tight-bodiced evening gowns.

A combination of blue serge and Scotch plaid taffeta that created a genuine rustle in the salons of Martial et Armand when the pretty manikin tripped into the room

An admirable model for a tall figure is Parry's "Gilberte" toilette with its odd, draped flounces of shadow lace and pearl-embroidered tulle over white satin. A line of brilliants edges the V-neck

A suit of fine covert cloth with a seven-seamed coat, a suspicion of a curve at the waist, and a double-breasted treatment is known as "Nice" in the Parry collection

The mysterious little garment of which Monsieur Redfern gave a hint and no more, in his interview in Vogue of February 15th, turns out to be this charming summer wrap

Worth's "Pimpernelle," a charming frock for the races or for smart town luncheons, was of Empire-green taffeta. The skirt consisted of three taffeta flounces veiled with black tulle and edged with inch-wide, black Valenciennes. The top flounce, which formed the peplum of the blouse, was shirred very full, so that it flared out abruptly over the back of the skirt. The middle flounce was hung with less fulness, and the lowest flounce had no fulness at all, so it clung very closely to the heels. The taffeta blouse was tightly girdled at the normal waist-line, and its round neck was filled in with a layer of white tulle headed with a tiny frill of black Valenciennes.

The wearer of "Gandin," Worth's afternoon frock of navy blue silk rep, would be tastefully gowned for any afternoon occasion. The navy blue serge called "Diva" met with instant success with the men buyers, and was recalled several times. The narrow skirt was supposed to be very masculine with its hip seams and hip pockets. Yet it served only to accentuate the femininity of the slender, red-lipped manikin, as she balanced on her Louis XVth heels with a hand thrust in each pocket.

The majority of coats that Worth shows with his street suits might, except for the total absence of Directoire collars, be called Directoire. Rather snug, they end at the waist-line in front and slope to a short, square tail in the back. They are finished at the neck with standing, double frills of black satin or velvet, and either have small coat collars, or are collarless. Sleeves are mostly three-quarter length. Worth has a quaint way of shirring a kimono armhole into a tight sleeve.

Liberty satins figure largely in Worth's evening gowns, although he also uses chiffons, *pactoles*, and brocades. As trimming on evening wraps he uses, very effectively, ruches of ostrich feather instead of fur. Frequently this trimming is dyed to match the material of the wrap. One stunning evening wrap has a deep cape collar made entirely of ostrich feathers.

DRÉCOLL ON REVIEW

At Drécoll's one noticed that the manikins were corseted so that the curve of the bust was more prominent than heretofore, and that the normal waist-line was tightly girdled. Plain taffeta is much to the fore here, both for street and evening wear, and the full, short taffeta wraps cover the hips and are tight at the lower edge. There are no straight, loose effects shown at Drécoll's. The most noticeable features here are the use of a wide, tightly draped sash that hangs a single end at side or the front, and the Russian blouse with a short, flaring peplum.

PREMET HAS MANY NOVELTIES

Premet has developed a most amusing silhouette. Coats which are snug in front and end at the waist-line have very pronounced godet plaits in the back; these flare out abruptly over skirts which fit like gloves in the back, and are full in front! The first thought is that the skirts are being worn hindside before.

It is surprising how Premet's creations have "gone up" during the last six months. Waist-lines have gone up an inch, skirts three inches, coats are several inches higher, and the so-called long, separate coats are no longer long, for they barely touch the knees. In addition to this, revers have disappeared from the coats, bodices have grown more décolleté and diaphanous than ever, and the only part of the whole costume which is opaque is the girdle and the short peplum or tunic which tops almost every skirt.

The sensation of Premet's collection was a dull colored, sprigged silk worn with a loose, square bolero. The skirt, which was decidedly short with a three-inch frill of white mousseline on the bottom, was drawn to the back and looped high on the hips—most suggestive of the bustle.

Premet has launched a fitted coat with decided godet plaits. This unique affair was made very conspicuous by being worn with an exceedingly narrow skirt. Illustrations of these will appear in the next Vogue.

Another striking feature of Premet's collection was a unique collar. Most of the coats, boleros, frocks, shirts, and tea-gowns here are topped with a five-inch band of material which crosses the shoulders like a yoke and is drawn to the waist-line in front, where it fastens

surplice fashion. Frequently this is not curved to fit the neck, but is made of a perfectly straight piece which springs loose from the neck and stands up like a Medici collar. Madame Premet has set her stamp of approval on the de Medici collar by wearing it herself.

A shaped band of brocade forms the yoke and fronts of the frock of Empire green, brocaded crêpe sketched to the right. A frill of finely plaited lace stands high in the back and disappears under the fronts of the corsage at the bust.

MARTIAL ET ARMAND SURPRISES

Martial et Armand had several surprises in store for the throng of clients who filled their spacious salons on opening day. First of all, their skirts have grown quite narrow again. After widening perceptibly for the midsummer showing, they have now shrunken to a meter's width at the hem. The second surprise came when a pretty manikin stepped into the room to the tune of a rustling taffeta—and how it rustled! We all became tremendously interested at once. A few minutes later another manikin appeared in a frock of white tulle, hung over a white slip of the same rustling taffeta.

This street suit is shown on page 23. The skirt, of Scotch plaid taffeta, is topped with fine, dark blue serge; three narrow, circular ruffles of serge are set on the taffeta where it joins the serge, and spaced so that the taffeta shows between each ruffle. The Eton jacket is worn over a smart shirt of tucked linen with a wide, Byron collar. The cravat and girdle are of black satin.

Fur as a trimming for summer frocks does not find favor with this house; not a scrap of fur appears on any of their models. Nor do their frocks show any decided oriental touches. They still use the de Medici collar to a certain extent, also frills of lace which are wired to stand up at the back of the neck.

Many of Martial et Armand's evening gowns show tightly draped bodices. The afternoon gown shown in the middle of the group on page 27 has both the picturesque fichu they use and the snug bodice.

They use boleros, Eton jackets, hip-length coats with a godet flare, and a few modified Directoire coats with Eton fronts. They finish these coats inside with a distinctly novel lining—a fine batiste printed in birds and stripes and

Martial et Armand's smart little coat of frosty red taffeta that excited the interest of the chic Mlle. Robinne of the Comédie-Française

The de Medici frill is a feature of Premet's gowns, and it is a particularly fitting style for the amazingly high new hair dressing which is now being exploited by the manikins. Gown of Empire green brocaded crêpe

The lingerie blouse shorn of the frills of yester-year and developed in the sheerest of materials finds its accustomed place in the spring wardrobe

Martial et Armand blouses of fine batiste, collared and cuffed with linen, daintily embroidered

A Russian blouse motif modified almost beyond recognition is Marjolaine's favorite model for spring; demure little folds of tulle finish the neck, and scant frills hang from the short sleeves

festoons of flowers. Only when it is held and fingered does one discover that it is not a printed mousseline.

This house is showing nothing sensational in the way of sleeves. Equal prominence is given to the half-length sleeve and the long, tight, set-in sleeve. Their evening gowns are absolutely sleeveless. Mlle. Robinne, a well-known actress from the *Comédie-Française*, was very much interested in the jaunty coat of frosty red taffeta sketched on page 25. This is worn with a skirt of Mocha cloth, and the sleeves are conspicuously short, not even reaching to the elbows.

PARRY'S SIMPLICITY

Simplicity is the keynote of Parry's models—the simplicity consonant with a high waist-line and a straight skirt measuring no more than a meter at the ankles. This house, the large clientele of which is almost exclusively French, has recently attracted many Americans by its smart tailored suits. There is always some subtle mannish touch in Parry's suits which makes them very popular with the fair sex. Ever since the day that a certain Parisienne stepped over the boundary and appropriated the masculine redingote, women have pilfered any article of man's attire that pleased their fancy.

Parry furnishes any number of these little masculine touches. Last year it was the trouser strap in the back of the skirt. This year it is the smart waistcoat. Parry's waistcoats are complete in themselves, and so look very chic when the coat is removed. Always made of some contrasting color, either in a plain or

As severely cut as the shirt of a man, with the only feminine touch in the tiny flutings—this is Parry's favorite model for wear with tailor-mades

striped material, they are belted in the back with an ornamental buckle. In the front they drop well below the waist-line. Coats must be cut to show these waistcoats, so most of Parry's models curve away from the bust to the middle of the back.

All coats are short; some are even cut off squarely at the hip-line. The most popular model is a 1913 edition of the bolero which hangs well below the waist-line in the back, curves up to the bust, and is decidedly loose and square. In many instances the waist-line is marked in the back by a knotted sash.

Bolero sleeves are three-quarter length. Coats have long, set-in sleeves. Frocks have kimono sleeves which are very loose at the shoulder, very tight on the forearm, and flare slightly at the wrist. As at the other houses, the evening gowns are sleeveless.

"*Amour Simple*," one of Parry's prettiest bolero suits, is shown on page 23. This is of fine, navy blue serge with a yellow taffeta waistcoat striped in blue. The collar and revers of the waistcoat which turn down over the bolero are edged with three-quarter-inch flutings of the striped silk. The bolero is bound with black braid, and at the waist-line in the back is a knotted sash of black taffeta ribbon with a picot edge.

Fine covert cloth with a decidedly greenish tinge is used for "Nice," which is sketched on page 24. Here Parry has given us a seven-seamed coat which curves in slightly at the waist and is double-breasted. The skirt, like the jacket, overlaps, and fastens with smoked-pearl, steel-rimmed buttons.

(*Continued on page* 118)

MARTIAL ET ARMAND SPONSOR THE GODET FLARE, THE ETON JACKET, THE COLLARLESS WAIST, AND THE TIGHT SKIRT PECULIARLY DRAPED

The godet flare of the coat, and the front and back plaits of the skirt, attached to an extremely shallow yoke, are the distinguishing novelties of a suit with the sobriquet of "Petit Duc." Serge in the darkest of dark blues, a combination much used this spring by all the dressmakers, is prominently trimmed with broad bands of black satin, triangles of the serge braided in black on coat and cuffs, large buttons of braid and serge set in serge-bound buttonholes, and two little simulated pockets of half-moons of black satin

The "Mandarin," a frock of white-figured, dull blue crêpe, has the nearest approach to a fitted waist shown by this house. The bodice, collarless, as are all their gowns, is a complication of broken lines, most of which are caused by the fichu of white embroidered tulle that lengthens in the back into ball-trimmed sash-ends confined by a girdle of black satin. Blue buttons on the plastron repeat the sash trimming. A box plait in front, a rippling drapery in back, and a front and rear slashing make attractive the skirt

Another suit of dark blue serge, christened "Adonis," has a skirt that might be either an outgrowth of the tunic or of the pannier, and is certainly very interesting in itself. The curious arrangement of the fulness is accentuated by black silk crow's feet and black braid, which also binds the jacket (Eton in front and shaped like the old "pony" coat in back), and forms motifs at the collar and bust. Red beads center these trimming bands and also, together with yellow beads, encircle the black collar, edged with red

WHAT THE LOOMS HAVE SPUN

Manufacturers Have Followed Some Old Trails to Their Logical Conclusion, and Created New Materials, Such as Colored Irish Crochet and Cotton-Fur

THE House of Rodier, one of the first of the great manufacturers to show their stock of summer novelties, says that crêpes and crépons, printed and plain, in silks and cottons, are the foundation of all the summer goods. In addition there are the excessively popular *plumatis*, loosely-woven sackings in wool and in linen, quantities of flowered materials, and brocades upon brocades.

A good, one-tone cotton material has a thin foundation of voile marked off in small checks by threads graduating in thickness from the size of a coarse sewing cotton to that of a good-sized window cord. This material is known as "Grilby," and comes in all plain colors and in black and white.

Important and novel is the plaited material woven in wool and in cotton which Rodier calls "Harmonium." It is a curious fluted textile, the outer, or right side of which is woven in a diagonal thread showing the convex side of the flutes. The wrong or under side is composed of two layers or surfaces, the second with only one set of threads, very thin and loosely-woven and running in the direction of the woof. These two under surfaces stretch from one side to the other of the hollow, tubular flutes which are the right side of the material and keep them securely in their original form, so that when dampened and pressed they still remain intact. This material appears in silks and crépons in other guises and under other names. A cotton voile also woven in this manner, and suitable for wash gowns, may be had in all colors under the name of "Harmonica." This is an exceedingly practical goods for summer wear, as it stands the test of ironing, or if in crépon, it may be worn rough dry.

EMBROIDERED COTTON CRÊPES

The linens for suits and outing costumes are of loose weave, and a certain variety like a coarse sacking has been in great demand. A heavy white linen embroidered every four inches with colored polka dots the size of a ten-cent piece is noted as one of the successes of the house, and is much in use for dresses and Russian blouse suits.

Voile de coton ajour brocaded with flowers in *velours de coton* is a sheer, soft, wash material excellent for simple summer frocks. The background is of plain white voile, over which are scattered tiny flowers in bright colors, so rich in texture that they seem to be embroidered in chenille. Each of these flowers finishes a short, openwork stripe about four inches in length, quite as though it were placed there to prevent the stripe from running any farther.

Crêpon ajour is a cotton crêpe of a very thin texture and composed principally of openwork stripes. The stripes are in fantasy form, and consist of a series of small ovals joining each other at the narrow ends; the spaces between the stripes are entirely open, save for a few threads drawn across in parallel lines like hemstitching.

Several seasons ago the Turkish toweling which had such a tremendous vogue was produced by this house; their new weave of this season which is intended to replace this is a heavy linen suiting. The background is composed of fine threads woven in a loose darning stitch through which run self-tone threads of heavy, mercerized cotton. Although always parallel to the selvage, they are now near together, now separated by a distance of nearly an eighth of an inch, because of which peculiarity the material is called "Zig Zag." It may be had in any of the light, plain colors and in red. An especially pretty brocade showed a figure in a darning stitch of old-rose mercerized cotton, embroidered upon a groundwork of white voile run through with fine threads of the rose.

A clever combination of one of the manufacturers' most novel fabrics—a printed silk of Poiret's—and one of the couturiers' smartest models—the snugly fitting basque. The severity of the waist is relieved by a fichu edged with the so popular shadow lace

IRISH CROCHET IN COLORS

The newest thing in Irish crochet is printed in a combination of several colors; the block falling upon the rough surface causes the colors to be printed most unevenly, dark in some places, light in others, and in still others hardly printed at all. A band printed in orange, black, and red showed a most curious mingling of half-finished, crude tones which made it strongly resemble a design of Bulgarian origin. These bands are about nine or ten inches in width, and are made of the heaviest mercerized cotton threads, crocheted in an open mesh stitch of knots and squares. They are to be had in white and in all the light shades. This Irish trimming is also used as a woven bordering in many of the thin crépons. One length showed a champagne-colored voile bordered in self-tone Irish, others were in pale gray, or rose pink with the border in white, and still others were in white bordered with the Irish crochet in color.

A PLUMETIS EFFECT IN COTTON

The fashion of using fur as a trimming for thin summer gowns is still to be continued. All the large manufacturing houses proclaim it, and M. Rodier, anticipating the style, is making many of his thin panelings and wash trimmings with a *plumetis* or *autruche* border. This is a weave which originated in silk and wool, and was imitated in fur and ostrich feather bandings. It is quite a remarkable feat to have reproduced the effect in cotton. One of these trimmings is made of thin white batiste bordered on either side of the plain center with two-inch stripes of furry *plumetis*, the entire band being about eight inches in width. Another is in corn-colored crépon bordered with *plumetis* in white and edged with tiny, satiny stripes of deep orange.

VIVID EASTERN COLORS

From Coudurier, Fructus, Descher, we learn this season that their materials divide themselves into two classes, distinctive in color and design, although similar in weave. Those for evening wraps and gowns are chiefly Persian or oriental in feeling—large, decorative designs developed in bright, crude colorings—while those destined for house or street costumes are in dull, somber shades brocaded in small motifs such as were in vogue towards the middle of the nineteenth century.

The dominant colors for the *brochés, imprimés*, and *façonnés*, or for the plain silks and crêpes, are in beet red, Venetian yellow—a rich tint with a decided touch of green—Persian blue, and *bleu de faience* shot with green.

Surahs are but little shown, and those from this particular house are made only to order, but an infinite variety of printed crêpes and taffetas in warm tones, and quaint, naive designs have been produced.

STRIPED MATERIALS ARE PREFERRED

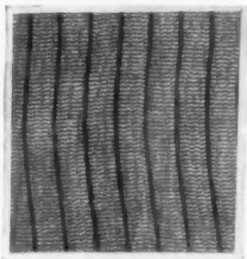
A glance at the products of the Gaillot-Guinot looms will show that here, at least, louisine has entirely replaced taffeta. It is woven in a heavy, durable quality which is used for suits. For frocks it comes in a lighter weight, and is printed with colored flowers on a plain background. Champagne or corn colors printed with browns are considered the best. The smartest colors for suits are blacks and whites, grays in all tones, and navy blue. A good style shown by all the big houses has a background of dark blue covered by alternating stripes of white, pinhead dots and tiny, straight lines which are woven diagonally across the warp so near each other as almost to touch; this gives the appearance of a twisted rope. This same design is shown in black and white, gray and white, and gray and black.

Equally smart is a veiled check in which the warp is woven in threads of old-rose, old-red, and navy blue, and the woof in two shades of dull blue and green.

Two-toned crêpe de Chine broché in a heavy weave almost like jersey is being sold for evening wraps and gowns; and for morning frocks, fantasy silk crêpes in plain colors, striped with hair-lines of black. There is a revival in favor

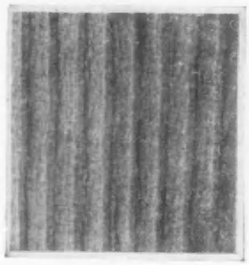
(*Continued on page* 116)

WHAT *the* COUTURIERS HAVE BOUGHT

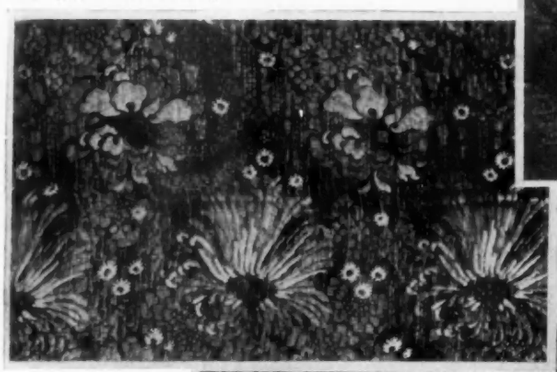


A lustrous crêpe ordered by Doucet and Drécoll in khaki color with a fine black stripe

For gowns and wraps, Doucet and the Maison Royale, have ordered this blue-brocaded, yellow crêpe de Chine



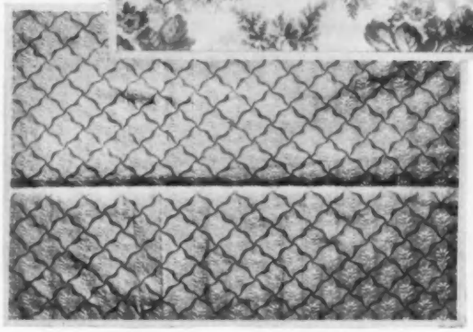
This ribbed "crêpe côte de cheval" has had a universal success in plain colors, especially champagne



Sparingly used, "crêpe Egyptien" is lovely. The navy blue ground is run with gold threads and the design is in orange, green, white, and black

It is possible that this brocaded taffeta, reproduced from a Louis XVIth silk and backed by Callot, may strike the dominant note of the season's materials

Among the printed novelties, Chéruit fancies a shimmering gauze that is exquisitely printed and embroidered in gold and green



An armure-like, one-toned taffeta, brocaded in small, precise figures, which has been ordered by Callot in great quantities

BUSY as the proverbial spider at his web have been the fabric designers, spinning materials wondrous fine for the great couturiers. And now the designers have made their choice, and by that choice must we abide. The innovations in color and weave are real innovations, and they are many and striking. There are new tones in new combinations, and most of them are pervaded by a warm brightness that is very beautiful.

THE LONG STORY OF CRÊPES

This year the story of crêpes is an endless one, and it is very wonderfully illustrated by the firm of Gaillot-Guinot in their *"crêpe côte de cheval," "crêpe Arménien,"* striped crépons, crêpe satin, and two-toned brocaded crêpes. *"Crêpe côte de cheval"* is a thin silk crêpe fluted to imitate sun plaiting. It has had a great success and is sold chiefly in the plain colors, a sample of which, in champagne, is illustrated in the upper, right-hand corner. *"Crêpe Arménien"* is a one-tone, reversible material with a ribbed surface; the ribs are exceedingly fine, hardly the width of a hair line, and run in irregular, wavy lines that impart to the fabric a crinkled appearance.

Callot, Beer, Paquin, Doucet, and Worth have ordered quantities of these two materials, the former in old-gold and champagne, the latter in Nattier blue and mustard. Chéruit has chosen double-faced faille in dull shades of green and gold, and much crêpe satin and liberty. Drécoll has selected many crinkled silk crêpes and crépons, especially one in écru striped with black hair lines. Poiret, still faithful to vivid colorings, is using Chinese bandings, notably one in a dull red ground with the design in purple and gold.

"Bouclett," a loosely-woven, rough silk ribbon illustrated on page 98, has been ordered for trimmings by Martial et Armand in a rich shade of brown with purple and corn-colored flowers; and Doucet has taken several sash patterns of it, one in lovely colorings of old-rose brocaded by a panel of roses in golden brown with flecks of green and yellow.

"Crêpe Bitilis" is a brocaded material so complicated in design that only the most skilled artisans are employed in its making

A magnificent orange "damassé," brocaded in gold and finely threaded in black on leaves and stems in a close, allover pattern

Doucet and a new house called the Maison Royale have ordered a stunning piece of two-toned, brocaded crêpe de Chine in mustard color, flowered with dull blue. This is shown in the middle at the top of this page.

BOUGHT AT ANOTHER HOUSE

Façonnés or brocades, particularly in gold and silver threads, have ever been a specialty of the house of Coudurier, Fructus, Descher. In these we find three novelties, which if one can judge by the amount of orders which have been received from all the large houses, are to be used in the greater part of the elaborate toilettes for the season. They are *"Pactole," "Crêpe Egyptien,"* and *"Crêpe Bitilis."*

The *pactole* is a ribbed silk, like a faille, brocaded in stunning figures of gold, silver, or iridescent metal threads of all colors. The backgrounds are always in a dark tone—blue, black, brown, or green—upon which the figures, when worked in the iridescent threads, glimmer with all the magnificence of ancient plate armor.

"Crêpe Bitilis" is a brocaded material in one or two tones, woven as a rule in bright colors, with the brocade in a large figure of satin finish and high relief. The sample illustrated second from the bottom of this page shows a Callot order in one-tone, Prussian blue, while a stunning length, just fresh from the loom, was in dull green brocaded in beet red. The richness of this weave places it among the most expensive fabrics of the house, for so complicated is the work, that only the most expert and skilful hands can be employed, such as artisans who are thoroughly conversant with their trade.

The *"Crêpe Egyptien"* is a heavy crêpe, run with gold threads, and usually printed in the

(*Continued on page* 126)

WEEKS HAS TAKEN ADVANTAGE OF THE COURAGE AND BEAUTY OF YOUTH TO DEVISE SOME "JEUNE FILLE" MODELS WITH WHICH TO EXPLOIT THE DARINGLY COLORED RODIER FABRICS

A suit of white-striped, pink tussur, designed for youth and summer-time, and aptly named "Monte Carlo." On the skirt a group of plaits, caught under a buttoned band, obviates a too great scantness. The simple jacket is generously collared and meagerly cuffed with sheer white linen embroidered with the feathery plumetis so popular this year. Large-sized crystal buttons, set in buttonholes bound with rose-silk, effect the cutaway closing

In this coat of white "velours de laine" belted in gold, Weeks has followed the prevailing fancy for drawing the material up high in the front; but this is sameness with a difference in the panel back that preserves a straight line from green satin collar to hem, broken only by an ornament of tissue éponge. Similar fantasies, in button form, adorn the front of the collar, from beneath which long revers of white satin are drawn into another ornament

In a young girl's frock called "Pasha," the most is made of a Rodier fabric of red voile printed with clusters of real seeming strawberries, instead of the unnatural flowers with which we have been growing familiar. Not content with leaving the vividness of the material undisturbed, Weeks imposes upon it a collar, the new, deeply pointed bodice inset, sash, cuffs, and skirt-loops of old-blue velvet, a guimpe of white tulle, lace ruffles, and buttons of strass

ALL ROADS LEAD TO MONTE CARLO

At This Hub of the Universe of Pleasure, If One Stops Long Enough, He Will of a Surety See Pass Before Him All His Friends, All the Notabilities from the Four Corners of the Earth, and All of the Leaders of Fashion

ON this picturesque Riviera coast there is but one road, and it leads straight to Monte Carlo. Explore it by automobile, by train, or by tram, as the fancy dictates or the purse permits, it never loses its glamour, and at its end a few lucky souls find a pot of gold. If you stop long enough in this tiny principality you will see all your friends pass through, and all the celebrities of the world. Here one need never be lonely, and the round of pleasures may be made always in the gayest of company.

A late luncheon, a short tour of the private rooms of the Casino, a climb up to the Golf Links for tea, dinner at the Hôtel de Paris, and midnight at the Sporting Club—this is the order of the day at Monte Carlo.

ON CIRO'S TERRACE

Ciro's terrace is, of course, the place for luncheon. At the table next to mine the other day sat the Grand Duke Cyril, the Grand Duchess, and the Princess von Hohenlohe-Langenbourg, who had motored over from Cannes, the winter abiding place—I had almost said hiding place—of the Russian Grand Dukes. The sisters were similarly dressed in simple suits of white cloth with rather square, hip-length coats which opened over high-collared lingerie blouses. Both wore enormous pearl pendent earrings and, according to the fad of the hour, short strings of very large pearls over their lingerie blouses. Pearls are no longer confined to evening wear; magnificent strings and ornaments are worn at midday—pearls which almost equal in size those of the "Esclavage" which was worn by famous beauties in the days of Mme. de Maintenon. Unlike the "Esclavage," however, the modish necklace of to-day does not fit snugly at the base of the throat, but falls to the collar bone. For evening dress these necklaces are supplemented by long ropes of large pearls.

Lord and Lady Victor Paget honeymooning in Monte Carlo. Lady Paget was the former actress, Miss Olive May

Tighter bodice, longer train, sheerer yoke—these are the points the new models repeat with growing insistence

The Russian and Austrian women also wear enormous, dazzling diamonds in the daytime. Solitaires the size of hazel nuts swing from their ears or, suspended by a slender chain, drop low on the corsage.

MIDNIGHT AT THE SPORTING CLUB

The holy of holies at Monte Carlo is the Sporting Club. From the moment one crosses the threshold one is made to feel a privileged member of the inner circle. The *vestiaire* divests the honored guest of wraps without thrusting a numbered check into her hand, and when she is ready to depart, the *vestiaire* is

Most of the hats this year are so small that they require the closest of coiffures. A Spanish turban seen at Ciro's

waiting with the wrap in her hands. An air of freedom and gaiety pervades the rooms, excepting only the *Salle de Baccarat;* here deepest silence reigns. This somber chamber always calls to my mind a tiny gambling room in a well-known resort in the semi-tropics, where, in the obscure light which filters through the crevices of a loosely built shack a handful of American men, clad in white flannels, sit about a primitive table, and the picturesque Spaniard who presides stands at one side throwing dice from a leather cup. One hears only the rattling of the dice, and at the least suspicious sound even that stops.

Standing at the baccarat table one midnight a short time ago was a pretty young Italian very intent on the game. I remarked her, not only on account of her vivid interest in the game, but also because of the wonderful gown she wore, the one sketched on the left. Ivory-colored shadow lace was used for the double-flounced skirt, and ivory crêpe, brocaded in the same tone, for the lower bodice; the top of the bodice and the sleeve drapery were of chiffon; train cords and tassels of pearls formed the trimming.

That was quite a night for noblemen and, of course, the king of them all was an Englishman, who was having wonderful luck at trente-et-quarante. The Princess Colloredo-Mannsfeld shone in a gown of white brocaded crêpe. In the tiny café I noticed the Marquis di Rudinì, Lord Michelham, our Ex-Mayor Van Wyck, and Jefferson Davis Cohn, who is to entertain the Infanta Eulalie on his yacht the "Alberta."

AFTERNOON AT THE SPORTING CLUB

A very pretty gown, a pistache charmeuse, which I saw at the Sporting Club in the afternoon—for it is well to go there occasionally in the afternoon—is sketched on page 32. The most conspicuous thing about it was the large sleeve frills consisting of two ruffles of fine, écru tulle which hung from the elbow-length sleeves; these were six inches long at the shortest point, and fell as low as the knees. The result was that though they were very soft and diaphanous, they gave an appearance of great width across the hips. A new feature of the skirt was its length; it lay several inches all around on the floor so as quite to hide the feet. The rolling collar and the narrow, surplice fronts of the blouse were of tulle. Knots of greenish copper velvet were placed at the waist-line in the back and at the bust. A small hat of deep purple tulle gave an artistic touch to the costume. That afternoon also I saw the small, black satin turban shown above. The low, flat appearance was accentuated by the band of black tulle which was pulled around the crown and out into two long, wired loops at the back. The extreme snugness of this Spanish turban necessitated the closest of coiffures.

The newest skirts show a tendency toward a perfectly straight, tight back with all the drapery drawn toward the front

The extreme of a millinery mode already popular, is a single, slim-stemmed rose rising stiffly from the side of the hat

Hidden away in the mountains, high above Napoleon's Corniche Road, are the Monte Carlo Golf Links. Only the magic exercised by the Casino, coupled with the fertile genius of Willie Park, the golf-architect, could have devised a playable eighteen-hole course on these barren rocks. The situation is most unique. Just above the course towers Mont Agel, capped by a gigantic French fort. On the one hand is a magnificent panorama of mountain tops flanked by the snowy peaks of the *Alpes Maritimes;* on the other, the snow-capped peaks of Corsica. And twenty-seven hundred feet below—yet only a stone's throw in appearance—the entire Riviera, bound by the bluest of blue seas, and fading on each side into the purple mist which shrouds the low-lying Esterels, is spread out to view.

Non-golfers are repaid for the climb by the superb view and the snappy air. So all day long there is a line of smart automobiles climbing the tortuous way up the mountain road, dotted with gnarled olive trees and terraced vineyards; and at the top, the climbers are rewarded with an excellent dinner at the Club.

SEEN AT THE CLUBHOUSE

While lunching at the Clubhouse on the day of the silver medal contest I saw many well-known faces—Mr. Warre, who carried off the honors of the day, and Mr. Lethbridge, director of the club, who was lunching with his brother, Lord Carnarvon, who had come ashore from the "Adriatic," which was lying in the harbor below. On the links were Lord Southwell and the Duke of Leeds, Mr. Shannon, the celebrated artist, and Mrs. Shannon. Mr. Shannon wore a smart sport's suit of shepherd's plaid made in a very full Norfolk jacket style. Mrs. Shannon wore, becomingly, a dull raspberry sweater with a golf skirt of wood-brown serge. Later in the day I saw the Marquis di Rudini and the Princess Rospigliosi (née Mackay) strolling about the drive. The Princess looked most chic in a light tan cloth suit with boots to match; the vamps only were of patent leather.

NICE IN CARNIVAL TIME

Confetti-strewn Nice is sweeping her streets after the *"Bouillabaise"* of the Carnival of 1913. This fête, like the numerous *"Batailles des Fleurs"* which break out spasmodically on the Riviera during the winter season, is held chiefly for the amusement of the vast transient population. On carnival days Nice is unbearable, and knowing this, people seek refuge at the Country Club or leave town for the day.

On one of these carnival days I sought shelter in the Royal, one of the many smart hotels which face the sea. There I noticed particularly the two white suits shown on this page. The one on the left, unmistakably a Bulloz creation, is developed in dull-finished, white broadcloth. Like many of the modish skirts, this one is quite tight in the back, and all the drapery is drawn to the front. Additional drapery is given in a piece of broadcloth which hangs from the left side of the corsage in a cascade of plaits. The black straw hat worn with this costume is trimmed with a ridiculously large pompon of uncurled, black ostrich feathers posed aslant the right side.

More elaborate is the costume of cloth and satin shown at the right. A draped cloth overskirt opens on the left side of the front to show an underskirt of white satin. A shaped piece of satin embroidered in white silk is set between two pieces of cloth in the back of the coat. The hat is richness itself. Small American Beauty roses are set at intervals in the band of deep purple velvet ribbon which encircles the hat of cerise straw. A long-stemmed, half-blown American Beauty rises, aigrette-fashion, on the left side.

When the rabble of Carnivalists have left there is no place more exclusive nor more dignified than Nice; nor one where more noted personages are to be seen. Lord Victor Paget and Lady Paget sauntered into the Casino there at tea time not so long ago. There was a little flutter of excitement and much craning of necks, for every one wanted to have a glimpse of the much-talked-of bride and groom. Lady Paget, who is small and slight, wore a suit of dark blue serge cut on the most uncompromisingly straight lines. A rolling-brimmed sailor of fine white straw bordered with dark blue straw was posed so low on her

(*Continued on page* 126)

A vagary of fashion rather than a mode, but none the less piquant, is a dress with sleeve ruffles to the knees

THE LITTLE PRINCIPALITY OF MONACO IS NOW THE PICTURESQUELY SET STAGE ACROSS WHICH SAUNTER, ON PLEASURE BENT, THE CELEBRITIES OF THE WORLD

Lord and Lady Harmsworth at the races at Var. Lord Harmsworth is a well-known journalist and the proprietor of several English newspapers

Mme. Chapman, who is famed in Europe for her charm and beauty

Mr. and Mrs. C. N. Williamson, the novelists, who have left the hights of Roquebrune, where they own a bungalow, to lunch at Ciro's in Monte Carlo

Lina Cavalieri, lovely woman and exquisite singer, left Monte Carlo not long since to come to New York to sing in concert with Lucian Muratore

Porfirio Diaz, ex-president of Mexico, has been watching from Europe history being made by his nephew, General Diaz

The Duke d'Abruzzi is in command of the Mediterranean fleet that guards the interests of Italy in Tripoli

"La Belle Otero," the beautiful Spaniard who has danced her way into world-wide fame, seen making brisk progress toward the gardens of the Casino

Mr. and Mrs. Harry de Windt. Mr. de Windt has explored and written of little-known regions in Russia, Siberia, Alaska, India, and Africa

Taking advantage of the "Adriatic's" one-day stop, Mr. Pierpont Morgan and his nephew went ashore to visit friends at the Hôtel de Paris

Mr. James J. Shannon, a portrait painter and a member of the Royal Academy, walking with his wife in front of the Casino Gardens

M. Miguel Yturbe, one of the best known polo players in France, is a participator in most of the Cannes matches

From Cannes, that winter abiding place of the Russian grand dukes, the Grand Duchess Cyril and her sister, Princess von Hohenlohe-Langenbourg, motor over to Monte Carlo for luncheon

ON THE RIVIERA ALL ROADS LEAD TO MONTE CARLO, AND EVEN THE STEAMERS NOW HALT THERE ON THEIR MEDITERRANEAN WAY TO GIVE THEIR PASSENGERS A TASTE OF THE JOYS AND SORROWS OF THE "GAME"

AS SEEN BY HIM

"Mea Culpa, Mea Culpa," We Cry, and Fling Penitential Ashes Upon Our Heads as We Hearken, the Denunciations Heaped Upon Us for Our Lenten Chastening

ONE provincial American trait which still clings to us, although we have long since passed the century milestone of our existence as a nation, is the overwhelming desire to know what others think of us. An Englishman, with a stronghold of centuries defining his position, does not care what other nations think of him; it is doubtful whether French people ever take the trouble to read what travelers write of them, and outside of the Kaiser, whom some of his cousins have classed as a species of Imperial parvenu, Germany is quite oblivious to casual criticisms of its manners, morals, or customs.

OUR EARLIEST CRITIC

The egotism of America is perhaps only an oversensitive self-consciousness, born of the knowledge that it has been the cynosure of unneighborly eyes ever since its exploitation by foreign critics began. Scribes of all classes have taken their respective turns at "discovering us."

We were first discovered by one, Charles Dickens, in 1842, at a time when we were vulnerable indeed. Even yet it brings the blush of shame to our cheeks to remember the dreadful ball which welcomed the man of letters and "his lady," as hospitable New York called Catherine Dickens. We will never be permitted to forget the fearful castigation which we promptly received in "American notes," and under the frail disguise of "Martin Chuzzlewit," upon which, as Carlyle expressed it, "all Yankee-doodle-dom blazed up like one universal soda bottle."

Mrs. Trollope, who discovered us about three-quarters of a century ago, was herself a hopelessly middle-class person, and she heaped quantities of patronizing abuse upon our defenseless heads because she fancied us to be also a bit middle-class.

During the days of our grandmothers, Captain Basil Hall sighted America from the bridge of his literary man-o'-war; and that bluff sea captain of the merchant marine, Captain Marryatt, also "sailed into us" in his coarse, novel-writing style, engendered probably by an undue admiration of William IV, the Sailor King of England.

To three of our own writers, Curtis and Willis and Astor Bristed, we owe some extraordinarily vivid pictures of our primitive selves of that day when Broadway was unpaved and infested with pigs, and New York's famed sky line was but a figment in the imagination of some over-ambitious architect.

A FEW SCATTERED CRUMBS OF COMFORT

Having paid our respects to ancient history, we may now consider the annual contribution of the impressions of our late guests. It is quite worth while, at the close of Lent, to give them a little attention, that they may aid us in making our examination of conscience and perhaps awaken us to repentance.

Mr. Arnold Bennett's articles, "Your United States," which appeared in recent numbers of a sedate American publication, have accomplished much for those of us who wish to see ourselves as others see us. The beautiful, simple prose of his descriptions makes them a flattery in themselves, and the evident sincerity of his appreciation of us, and his interest in our manners, morals, and institutions, is as balm to the old wounds which we have received at the hands of his countrymen. Mr. Bennett's criticisms, instead of being caustic, are decidedly kind, and he has taken us seriously enough to lend to the series of articles about us all the charm of that carefully worded, pleasant style of which he is so preeminently the master.

FIRST PLACE TO THE AMERICAN WOMAN

To see ourselves from another and entirely different point of view we turn to the mirror obligingly held up for us by M. André de Fouquières, who, having recently made a visit to America with the apparent commercial purpose of introducing a wonderful process of color photography, found himself suddenly made a man of much importance. Notwithstanding his many poses, and his rather flamboyant self-advertisement, M. de Fouquières is what the lower classes call, "a gentleman born," and in adopting society as a profession he has brought to it a charming diction and esthetic appreciation quite apart from the equipment of the "social promoter," at whom American men are inclined to sneer. It may, however, be recalled to those men, for the chastening of their souls, that the profession of general society promoter was founded by an American, the late Ward McAllister, who, in addition, seems to have carried several "side lines," such as the exploiting of certain wines and the popularizing of certain restaurants and hotels on a novel, profit-sharing basis.

M. de Fouquières has the entrée to the best houses in Paris, and so he was received in New York as a man who holds a certain position in his own country, who can talk agreeably, lead a cotillion, or deliver a lecture to a diversified audience. His talk on Versailles at the home of Mr. and Mrs. J. Pierpont Morgan was most interesting and replete with the evidence of study. An illustration of one of his salient criticisms of us is intimated in his question, "I wonder if there is an American society lecturer who could discourse even intelligently on Mount Vernon?" There is no personal sting in the observation of M. de Fouquières, but to him it seems that the commercialism which saturates the atmosphere we breathe has urged us to tear down the triumphs of yesteryear before they have fulfilled their purpose, and to substitute for reverence toward the traditions of our ancestors something extravagantly costly or extremely new.

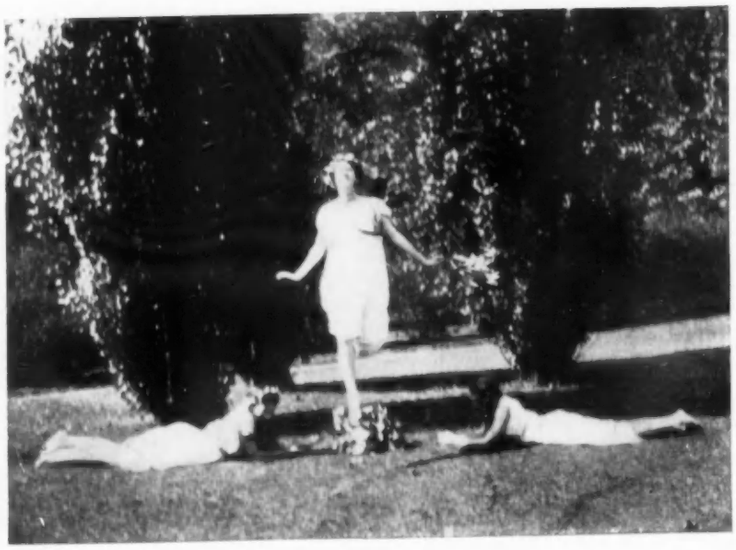
LITTLE TO CRITICIZE; MUCH TO ADMIRE

Speaking of American art, M. de Fouquières says: "The studios are extremely numerous in New York and the artists lead a life of labor and research; artistic Bohemia has not yet made its appearance." Evidently the Frenchman deplores this, but does not himself see any remedy for it; he frankly states that the inception of creative art is in meditation and silence, a mental state which, if America attained, she would surely lose the power she now wields in finance.

Except for its lack of "artistic atmosphere," M. de Fouquières found in America little to criticize and much to admire. Naturally, he gives the American woman first place in his list of admirations, and leaves the American man quite out of the question, considering him merely a money-making machine. Can it be possible that he formed this opinion in after-dinner talks about Wall Street and investments, and investments and Wall Street? M. de Fouquières believes in the *mariage de convenance*, and exhibited the characteristic Latin attitude toward our many divorces which have come to be a *vieux jeu*. He is absurdly Gallic in his conclusion that the men of America are too deeply absorbed in their business to give up precious moments to woman, "the mere bagatelle," and that the women of this country are more "cold and moral" than those of Europe, partly because the money-making atmosphere is not conducive to love.

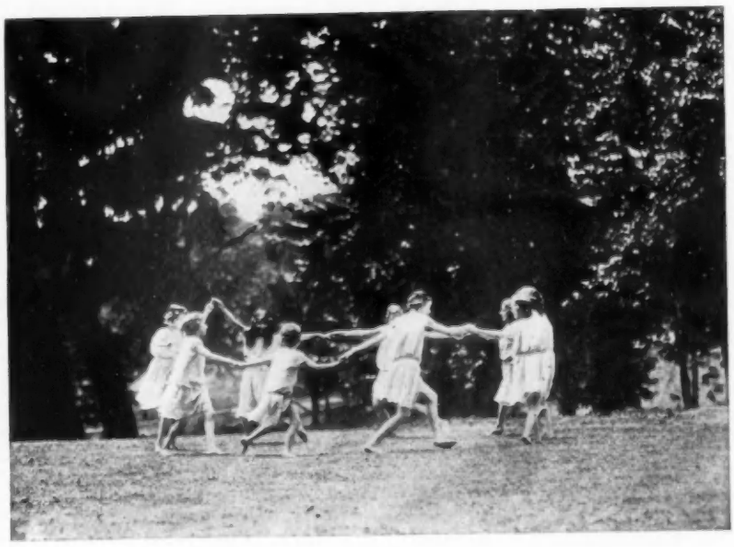
In view of his unsurpassed opportunities for observing society here—M. de Fouquières led

(*Continued on page* 114)



A figure called the "Winds at Play" embodies the very joy of living when "the winds of Spring come over the hill a-singing and a-dancing"

The grace of the Greek athlete which sculptors have immortalized for us may perhaps come to our young men and boys through the old Greek games



An elfish bit of woodland frolic which sets one wondering whether the world has fallen into a delightful midsummer night's dream

TRANSLATING EMOTION INTO MOTION

At Last We Begin to Realize the Wisdom of the Greek Philosophers, Who Taught That Education Meant the Development of a Fair Soul in a Fair Body, and That a Chief Means to This End Was Athletics and the Dance

The lost art of discus throwing was revived at the Olympic Games

THE arts develop in affluent, leisurely times, for only when the mind and spirit are free can the imagination create things beautiful. A hurried, commercial, money-making nation has no time for art. Here in America, civilization and our material progress have demanded constant devotion to the more commercial aspects of life, and as a result, the arts have been sacrificed to the practicalities.

The Greeks, to whom soul meant the harmony of the body, employed the art of dancing for the purpose of developing a fair soul in a fair body. With them poetry, music, and dancing were interwoven almost as one art. This classic ideal has lately been to some extent revived. It has been found that dancing requires the use of certain muscles and nerves which no other form of gymnastic exercise calls into play. It develops a better carriage and produces more perfect poise and greater control of the body; and the student of the dance discovers his skill in all forms of athletics to be greatly increased. The recent revival of the dance proves the inherent need of a people for the arts, and it proves, no less, the immortality of the arts themselves. No art that is compatible with the higher life can wholly die—it may be forgotten, it may be buried, but the day comes when it is resurrected.

THE LIBERAL EDUCATION OF THE DANCE

A few years ago when efforts were being made to revive some of the long-forgotten pastimes of "merrie England," two old countrymen were found who knew by direct tradition the steps and songs of the old English morris-dances. After considerable effort they were persuaded to go to London to instruct a group of working girls in the art of these fine old folk-dances. The dancing class in question was organized primarily as a means of providing these young women with a healthful and pleasant form of exercise, but their newly acquired ability proved to be a much coveted accomplishment. As soon as popular attention was drawn to the new dance (and this was very soon) the young working girls came to be in great demand, both as performers and teachers, not only among the poor, but even in aristocratic circles. Their time was soon completely filled by engagements in fashionable drawing-rooms and at lawn-parties, for morris-dances were speedily adopted as a popular diversion.

For us the finer types of dancing have heretofore been a luxury; we have paid to have it performed for us, and we have reserved it for our exclusive entertainments. For many years we have been content with our stilted ballroom dances and have watched with amusement the dancing "tricks" performed upon the stage. To Isadora Duncan and the other masterly interpreters of emotion through motion, we owe much of the change in our ideas and ideals. The true art of dancing has departed far from the old, primitive forms, which demonstrated only the agility of the feet, and the dance we admire to-day is the dance in which the entire body is harmoniously active and expressive.

A vent for all the emotional exuberance of childhood is the joyous dance of high "Noon"

Many of our social dances have taken on the form of the modified folk-dances, which lend themselves admirably to the purpose and far exceed in grace and freedom of movement the formal waltz and two-step. There are few social events to-day in which the dance, in some form, does not play a prominent part.

THE DANCE AS SOCIAL TRAINING

The past year has seen the successful performance of many pageants and fêtes—a class of diversions which has been enthusiastically welcomed by the younger set. They love the dance in all its forms, love to watch or to take part in it, and this points the way to a new method in education which progressive educators have recognized at its true value. It is not only a means of developing grace and spontaneity of movement, but also a very wholesome outlet for emotional childhood. There are few activities in which a young child may indulge, wherein the mind and body are trained to act as simultaneously as in dancing, and in which the recreative quality, so valuable in counterbalancing the prevailing sedentary occupations of school life, is so well preserved. Dancing enhances the appreciation of poetry and music by developing the sense of rhythm; it gives vent to the dramatic impulse which is fundamental in child nature; and, if wisely directed, it will do much toward moral development. Then, too, many of the old folk-dances now being taught are veritable pedagogic gems, expressing national characteristics and racial traits in a way which stimulates interest in history as well as in early traditions.

The dance finds its greatest educational opportunity, however, in the pantomime and festival. These entertainments, which frequently incorporate folk-dances, necessitate the study of

The spirit of a Corot "Spring" lured into Van Cortlandt Park by a form of magic art practiced at Columbia University

Girls trained in such dances could scarce fail to grow gracefully into young womanhood. A tableau in the dance called "The Blue Danube," one of Mary Kellogg's lovely pantomimes

national costumes of different periods, and the child likewise learns something of the manners and customs of the countries represented. There is also a certain amount of social training involved. The children have here an opportunity for "team-work" under conditions which do not suppress spontaneity and enthusiasm, and which develop, as do few other activities, the sense of mutual interdependence.

SPONSORS OF THE GREEK DANCE

The revival of the dance has been sponsored and encouraged by many and varied schools, and numbers conspicuously among its advocates such people as Dr. Luther Halsey Gulick, of the Russell Sage Foundation, and Miss Elizabeth Burchenal, who have both been instrumental in introducing this mode of expression into the public schools of New York.

Mr. Louis Chalif, Director of the Chalif Normal School of Dancing, whose success as a private instructor of students and teachers has been phenomenal, aims at the interpretation of the classic poses in his dances. Until very recently Mr. Chalif conducted classes only for women and girls. Now, however, he has entered upon some new work for men and boys, as he is of the opinion that the development of grace in men is quite as essential as in women, and that this is a phase of masculine education which has hitherto been wofully neglected. Apart from the question of grace, the physical benefits of this milder form of exercise have been found by Mr. Chalif to be exceedingly beneficial.

Columbia University was the first institution of higher learning to recognize the importance of the revival of the dance and to incorporate in its Practical Arts Department a thorough course in physical education for both men and women. In these courses dancing and festival work play an important part.

Miss Alice E. Bentley, Director of Music in Washington, a few of whose dancing groups are pictured here, has had very interesting results. Miss Bentley believes that rhythmic expression through bodily movement should be the basis of all musical study, and that the interpretation of the different emotional and dramatic instincts of childhood through the medium of bodily movements will establish that harmony of the mental and physical, which has heretofore been a quality won only after the experience of middle-age. Such persistent effort in the training of children will develop a generation to whom expression in song and dance will be a natural vent for emotional life.

Would the boy who is racing barefoot over the fields, breathing his whole soul into the "Pipes of Pan" believe that he is studying?

Story, dance, music, picture, poetry—all are combined in one art in such story-dancers as "Pandora's Box"

Miss Mary Kellogg, of Winchester, Massachusetts, while not affiliated with any particular educational movement, has demonstrated the cultural value of the dance in the work of her pupils. Her productions of story-dances have designated a delightful way of teaching children an appreciation of the highest ideals of grace and beauty.

It is for the teachers and experimenters to discover by giving each child an opportunity to develop his predilection for music, poetry, or rhythm to what extent the various forms of expression can be made of practical utility. But quite apart from its educational value, the joy which the dance adds to school life makes it worthy of careful consideration as a part of the curriculum. School has too long been associated in the mind of the pupil with monotonous routine and "grind." Many prominent educators of to-day, especially those of the eastern cities, have come to the conclusion that we have crammed the brain at the expense of the physical mechanism which supports it; fed the intellect and starved the emotions, and that it is only through the harmonious development of both that we may hope to obtain the result toward which all education is striving: the perfectly balanced individual. Perhaps when we have a generation of individuals so trained, we of this unhistoric country may develop a national dance.

The REVOLT *of the* YOUNG RICH

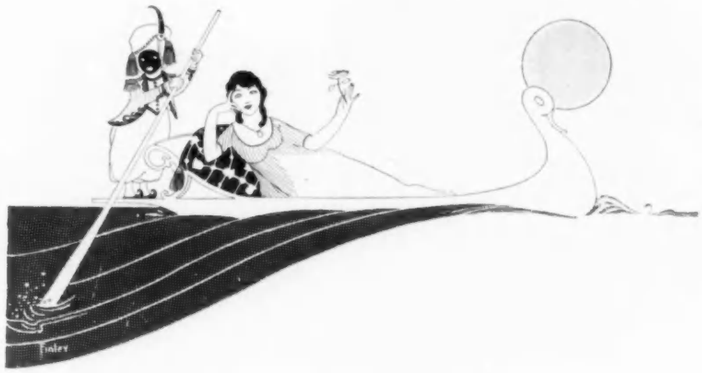
THE philanthropic world is regarding with intense interest the revolt of the Young Rich from the old ideal of charity which consisted chiefly in the giving of more or less discarded things to the poor. The younger leisure classes of women are beginning to realize that a lack of professional training renders relatively ineffectual the social service of the enthusiastic ingénue with an impulse to help humanity that manifests itself only in sporadic and semi-hysterical outbursts.

THE first qualification of the modern social worker, whether her service be gratuitously or professionally given, is not, as used to be sentimentally supposed, a sympathetic temperament; it is a systematic training. The general awakening of the moneyed classes to these facts is evidenced in the work of Corolla Woerischaffer, a young woman of great personal wealth who devoted her college life to exhaustive preparation for the self-imposed social service in which she recently met her death. Miss Woerischaffer brought to her work the skill and the keen intelligence which seeks, not to coddle or to pauperize the poor, but to place in their hands the power to relieve themselves of their economic disabilities; not to follow the pathetic impulse of poor Marie Antoinette to give to the poor "the cake," but to teach them how they may earn for themselves "the bread." The adjustment of these problems involves a scientific knowledge of economics which may be gained only through systematic training.

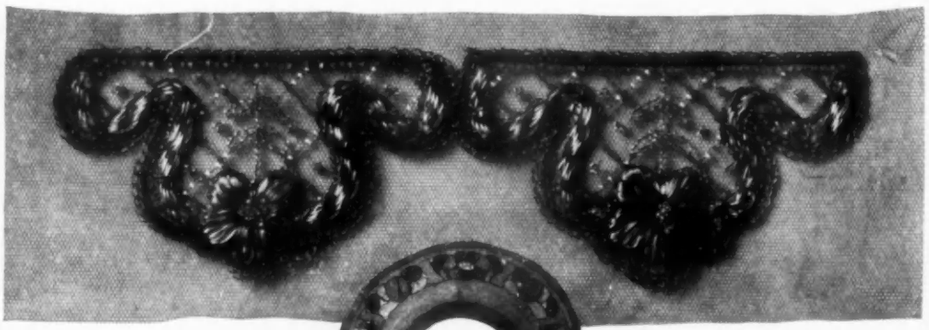
A WOMAN who lacks such training, except in rare instances, has only slight or superficial knowledge of conditions outside her own special caste, and is necessarily an undesirable member of school boards, censor committees, or other associations which require critical supervision and breadth of vision. It therefore remains for the woman with means and an altruistic purpose either to fit herself for intelligent social work, or, that being impracticable, to call to her aid efficient, professional women who have had special training and practical experience. A certain rich woman whose philanthropies are notably successful has taken advantage of the latter course; by adding the scientific knowledge of professionals to the unlimited financial means at her command she has not only been able to accomplish wonderful results as an individual, but she has, by her good example, caused the women of her station to organize their charity and give more effectively—a movement which gives good promise of progress to social reform.

THE novitiate in social reform is prone to permit the sentimental side of the problem to engross her attention, greatly to the disadvantage of the practical side. In order to make the best use of the great wave of popular reform which is sweeping toward us, we must lay out for it a channel of Social Justice. Thus conserved within the banks of that channel, it can be drawn upon intelligently and not permitted to spread over the country in a thin, futile layer of mere social sentiment which may, in its endeavor to protect the poor, encroach upon and lay waste the rights of the great middle class. This new gospel of the consecration of the strong to the weak is preached alike by church, university, and social reformers, and is becoming so well established that the position of the reactionary seems as absurd as that of the old woman who ingeniously sallied forth upon her front lawn to mop up the encroaching sea.

THE world is beginning to realize that in the great economic scheme of things one man's loss cannot possibly be another man's gain; that in its most practical interpretation, "we are all members of one body," and that the destitution of one class of society can in nowise redound to the credit or the comfort of another. The public is palpitating with the impulse of reform and is looking to the trained social worker as the alchemist in whose hands its wealth of enthusiasm must be transmuted into practical knowledge for the future benefit of mankind.



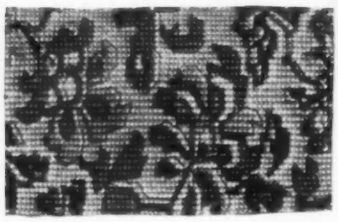
DRESS IS HONORED THIS SPRING WITH DECORATIONS OF A BRILLIANT ORDER—EMBROIDERIES FROM THE BALKAN COUNTRIES AND BUTTONS IN GOLD, SILVER, AND SEMI-PRECIOUS STONES



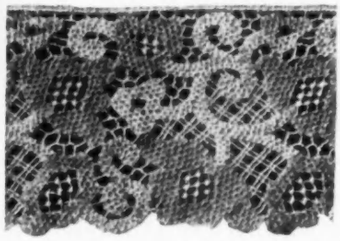
The separate motif, complete in itself, is invaluable in supplying a needed touch of trimming or a bright note of color

The one illustrated is of black Brussels net, embroidered in silk and beaded in Bulgarian tones of red, blue, and green

Six bright colors embroidered Bulgarian-wise into a Martine coat collar



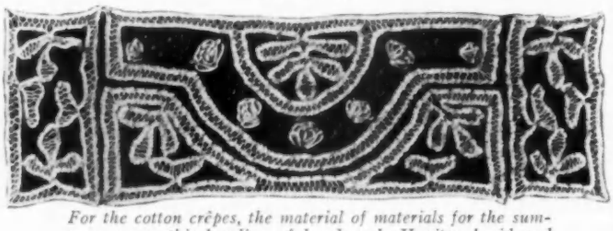
Bulgarian designs on silk braid make an inexpensive vesting



Crocheted lace in dull colors makes a trimming foil for vivid embroidery

Beginning at top: pearl pierced to show material; peacock-colored button and one of Bulgarian silver; two rhinestone buttons set in oxidized metal; china ball of blue and black divided by white rim; Bulgarian button; colored base with rhinestone center

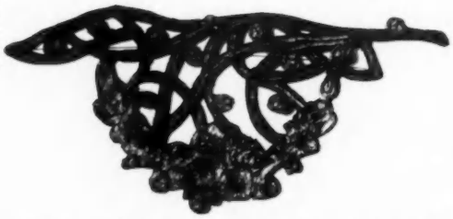
Beginning at top: pearl with nickel or gold center; Dresden china; rhinestone ball; crystal ball with rhinestone center; indestructible pearl ball; colored roses in crystal center on white or black foundation; and clear glass button with colored stripes



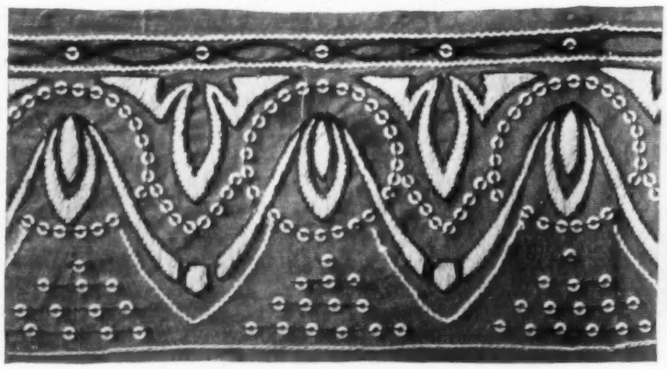
For the cotton crêpes, the material of materials for the summer, comes this banding of hand-made Honiton braid and colored roses applied on a black net ground

Silk bands supporting velvet forget-me-nots and roses form a pretty trimming motif for silk petticoats and débutante dresses

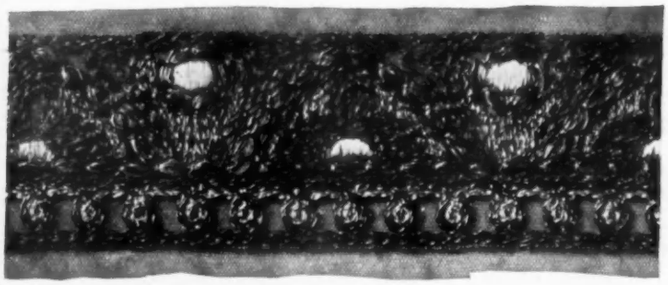
Macramé lace is less popular than formerly, but corded ornaments of this work still hold their own for tub-frock trimmings



Compelling peacock shades are silk-embroidered in garlands on a passementerie braided in black and gold



An arabesque, almost Egyptian in conception, of black and white embroidery on Brussels net, in a measure accurately supplemented by a design of porcelain rings. This pattern may be had also in pink and white, and écru and white



With vests and waistcoats looming large on the fashion horizon comes a demand for handsome vestings. Suitable for this purpose is this black Brussels net band embroidered in old-green and blue floss and threads of gold

DRESS PLAGIARISMS *from the* ART WORLD

Keeping Pace with the Modern Movements in Art, Many of the Gay, Quaint Fabrics of Spring Reflect in Color and Design the Spirit of the Cubists

ONE of the newest movements among artists is termed "cubism," and now in its wake follow the artists of dress. Couturiers and designers of fabrics have combined this spring to launch odd, new materials, many of them obviously inspired by this so noted school of Cubists. The manufacturers have woven into many of the spring fabrics the square grotesqueries and beautifully discordant colorings f this school.

THE POIRET INSPIRATION

Illustrated at the bottom of the page is a cubist-crêpe, one of a tone series that Paul Poiret evolved as a result of an interesting little experiment. Upon a piece of slightly crêped silk, square-cut confetti was generously sprinkled, and wherever the bright-hued cubes chanced to fall in masses, most interesting color schemes were formed. The artist painted his design from this model.

One of the loveliest examples of this new series is the sample pictured here. It has a lavender-gray ground, massed with confetti cubes in black, purple, two tones of red, blue, and green, with an occasional white spot. The same colors are used in another fabric on a black base. On one of an Alice-blue ground the fantastic scheme is further enlivened with touches of vivid yellow.

Still more unique and undeniably modern are the weaves showing large apples, plums, and other edible fruits standing out clearly in their natural intense hues from a plain, neutral background. Like many another exquisite weave, these silks were invented at M. Poiret's fabric school, decidedly one of fresh and youthful ideas, since the oldest student attending it is barely eighteen.

A broadly waving, shell scallop is consistently used by Chéruit on the edges of the coat, cuffs, and the two-piece overskirt

A veritable "new art" dress with plain surfaces that give due prominence to the colorful squares of the cubist-crêpe

A CUBIST DRESS

Of the crêpe illustrated is made the morning frock sketched in the lower, left-hand corner. The skirt shows a new form of draping, simple and eminently becoming to a woman of matronly development. Instead of being fitted by darts, seams, or gathers, the top is caught into the waist-band in deep folds that run diagonally downward from right to left at both back and front. While any tightness or flatness is obviated, the narrow effect below the knees is preserved. It is the broken silhouette best adapted to figures no longer slender. A plastron of the material trims the back and front of the bodice. A narrow belt of mineral-green ribbon fastens at the left front under a bow and terminates in a single, long, fringed sash end. The yoke, rounded in the back and deeply pointed in front, is of a delicately embroidered batiste through which is threaded a cording of mineral green ending in tiny tassels. Three small buttons of green, piped with purple and centered with blue, border the opening above the plastron, and likewise trim the cuffs. The sleeves are cut in one piece and the fulness at the wrist is taken up in two darts instead of in the old-fashioned gathers.

THE SHELL-SCALLOP EDGE

The dominant crêpe is seen even among the light weight tailored suits. The crêpe model by Chéruit, sketched in the middle of the page, is of a wonderfully beautiful yellow, called orchid tea, which has a haunting undertone of blue. The effect is very cool and spring-like. The distinctive note of the jacket, cut away in front, but moderately long in the back, is the scallop-shaped edge. The single-breasted fronts fasten with crystal buttons of the same orchid-yellow tone; the cuffs are scalloped and crystal-buttoned. Above the collarless neck peeps out a blouse of orchid-yellow net, veiling China silk of the same shade. The skirt, narrow and clinging, is slightly draped at the left side, and its overskirt, cut and attached in two separate pieces, is scalloped. The blue-yellow tone is repeated in the small hat of picot trimmed with two black aigrettes.

NEW ART IN A COLOR SCHEME

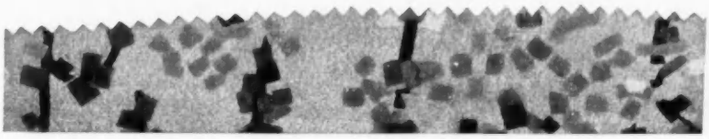
In another wonderful shade of warm yellow, called Mandarin, is the brocaded crêpe which Drécoll uses for the g wn illustrated in the upper, right-hand corner. The material is very lovely and looks hand-embroidered rather than machine-woven. The underskirt of this material falls away in a demi-train that is caught up at the left knee by two small, flat bows of the goods. From the knees upward, each figure of the brocade is outlined with Japanese blue floss that shows distinctly through the tunic of black net, patterned with faintly outlined and widely scattered flowers. To this tunic is joined, below the hips, a ruffle of plain, black net, edged at the bottom with a piping of Mandarin-yellow satin. A similar piping finishes the ruffle on the net sleeve, and the satin is repeated in the small, flat bow that fastens the black net collar. An àjour stitchery joins the ruffles to the plain surfaces. In the front the blue-outlined brocade runs in a point to the neck of the bodice and gives a deeper tone that contrasts pleasingly with the yellow chiffon which underlies the net covering of the shoulders and arms. The overblouse is caught together by little frogs of the Mandarin-yellow brocade. A slight note of contrasting color shows in the strip of Japanese-blue satin which peeps above the Mandarin satin girdle. At the left back of the waist-line a large, double bow heads a single sash end that loops under the edge of the tunic. This striking blending of Mandarin-yellow and Japanese-blue makes strong appeal to those attuned to modern art.

To those attuned to the modern in art, this striking color scheme of Mandarin yellow, Japanese blue, and black, will appeal

A crêpe broché, which looks hand-embroidered rather than machine-woven, used by Drécoll for the gown pictured above

COURAGE IN COMBINING FABRICS

The drawing in the upper, right-hand corner of the next page shows what the able handling of two contrasting fabrics can effect. The skirt is of white, twilled silk, dotted with blue. The drapery starts at the left side, wraps about the figure, and is caught up again on the left side with ball buttons and buttonholes of emerald green cord. The peplum of the bodice, of plain, dark blue faille, slopes sharply over the hips



A handful of bright-hued, square-cut confetti sprinkled upon a piece of crêpe was Poiret's inspiration for his new series of cubist-crêpes

and extends to the knees at the back. The guimpe of tucked, white chiffon is crossed by a chiffon drapery partly outlined by emerald-green, embroidered circlets, veiled on both sides by a jabot of lace, and piped with white satin. This is matched by the lace which covers a collar of emerald satin. A girdle of blue faille, cut in deep points in front, crosses the bodice at the waistline. On each point, a tiny pocket is simulated by buttons made of emerald cording. The general effect is that of a waistcoat. The blue faille sleeves are caught at the elbow in three small folds, and filled in on the under side with lace.

AN ORIENTAL STITCHERY

The dominant note of the costume on the left of the two figures in the middle of this page is the oriental embroidery, made of stitches, long and loose, that give a waved effect. The color scheme is pale oyster and mineral green. The oyster-white crêpe skirt, clinging closely to the limbs, is quite plain in front and at the sides, but in the back it is split to the knees to show a fan of oyster-colored chiffon matching the tunic, which is more like an apron. At the back a straight width of transparent drapery falls below the knees and is finished with a band of the embroidery in a deep oyster shade. In front, the embroidery on the overdress is in the shape of a half-circle. More of the handwork shows on the chiffon bodice which is mounted on an underslip of the crêpe that extends above the bust at the back and front. The neck is finished with a fluted, white net frill, piped through the middle with green satin. At the elbow, net ruffles fill in the sleeves, which are turned back in a point and held there with three tiny, crêpe-covered buttons. The belt, narrow and straight, is of mineral-green satin. It fastens with a green flower and tiny, padded pendants. An aigrette-trimmed hat of purple straw contrasts with the oyster and green of the dress.

HARMONY IN POINTS

The never-failing charm of the white evening gown is that of the model shown in the right drawing of the middle group. The slip of white satin is veiled to just below the knees with an overdress of lace sloped gently towards the back with edges caught under. In the back, the drapery, piped with begonia-pink satin, opens to disclose a V of the white satin underslip. Fallin from the huge ornament of pearl an pink beads at the front, are two long points of bead-embroidered net that outline the opened front of the tunic. The bodice, built wholly over the begonia-color, looks decidedly pink in contrast to the skirt. Shoulder pieces, weighted at the outer edge with pearls, cross at the middle of the back and taper to the girdle. On the lower edge of the begonia-chiffon guimpe are points in solid pink beading. The points on the lace sleeves are done in crystals and pearls.

Among the many gay new silk fabrics, one of the most charming is a design with a pale green ground with hair stripes of black and a sprinkling of small, colored posies. This is the material used for the model sketched in the lower, left-hand corner. Three deep plaits in the center-front of the skirt are drawn from the right to the left side and there caught up to simulate a three-cornered tablier. Like a great many of the new skirts this overlaps at the back.

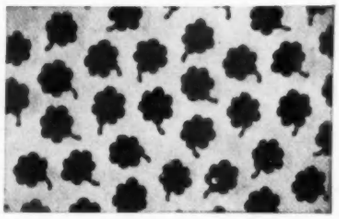
The bodice, made of the material, has a guimpe of white chiffon piped with satin. Over this crossed folds of white satin disappear under a slim, circular plastron of the same material embroidered in green and black. Shoulder straps that match the plastron form a part of the collar, which is narrow and pointed at the back. The sleeves have wrist puffs edged with dot-embroidered chiffon. The skirt is draped above the hips to form the girdle, which at the left side of the back, loses itself under a bead-fringed sash of chiffon.

Two green aigrettes of the same tone as the sash are set like great antlers upon a small hat of green crin, with an upturned brim faced with white satin.

This gown has a cool charm of material and color—chiffon and crêpe, oyster white and mineral green

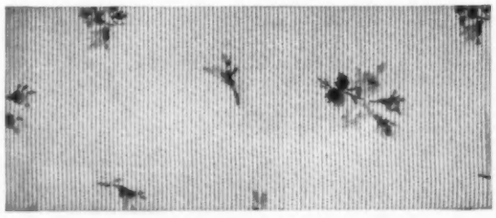
A white gown, with an underglow of pink, whereon beading is applied in a harmony of points

A gown that is no less a gown because of its cutaway-coat-peplum and pocketed waistcoat-girdle



A quaint, obvious pattern is used on one of the two materials combined above so deftly

The wrist-puffs and tablier draping of the skirt are in accord with the new-old-fashioned silk employed



A posy-silk where the gay-hued nosegays are scattered on a pale green ground, closely striped with hair-lines of black

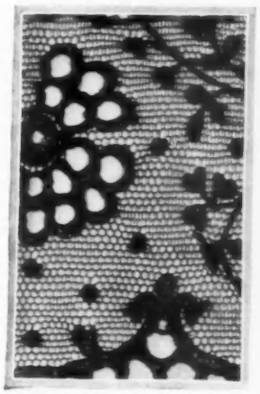
INSPIRATION FROM ARCHITECTURE

Another interesting illustration of the interdependence of the arts, especially of the dependence of fashion on the other arts, is exemplified in the origin of those curiously patterned, bright-hued materials, which are now in such favor.

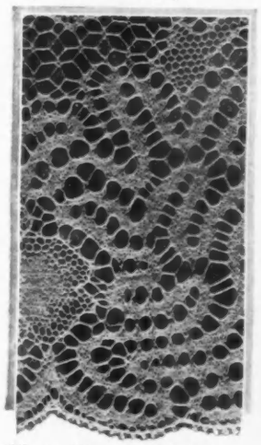
A certain Professor Hoffman of the National Austrian School of Art in Vienna started a *"werkstaette"* in which he achieved great success in training students in architectural design and house decoration. One of the pupils, struck with the similarity of fabric patterns with the various parts and accessories in structural designs, conceived the idea of modeling the patterns for materials after these parts. With the methodical thoroughness of his nation, he went into the matter from the foundation. Not content merely with creating unique figures, he determined to use in their development only elemental colors; so he hied him to the Steppes of Tartary, where he studied color in its almost primitive form as used among the peasants. On his return to Vienna he began to produce at the *"werkstaette"* the silks that we have been seeing in the last year.

But it was Poiret who introduced them to Paris and the fashion world. No sooner had he heard of this fabric achievement than he hastened at once to Vienna to make a personal choice, and now he is one of the chief exponents of this stiffly patterned, almost crudely colored, fabric. In fact, Poiret has a shop, under the name of Martine, where he now manufactures similar materials.

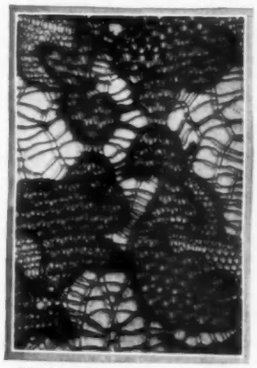
THERE IS NO ARBITRARY LAW ABOUT THE USE OF LACES OR THEIR COMBINATION, AND THE NEWEST DESIGNS ARE A MINGLING OF MANY MESHES THAT CLAIM NO LINEAL DESCENT FROM ANY ONE FAMILY



A black Chantilly whereon a leaf design describes about a flower a broken parabola

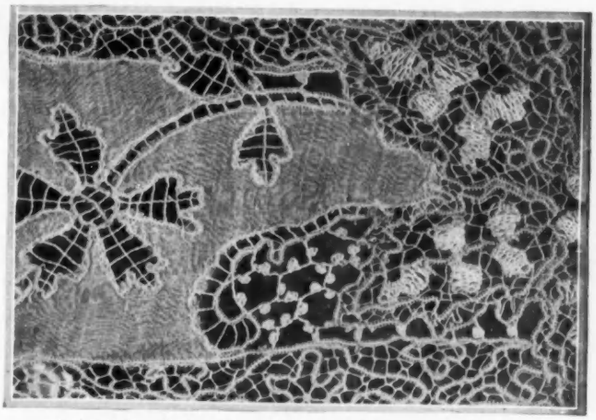


"Craquelé," so called because veined like a cracked glaze

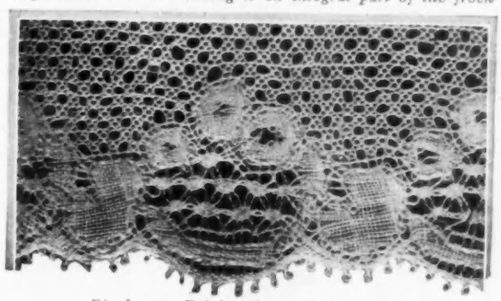


Shadow lace holds its favor

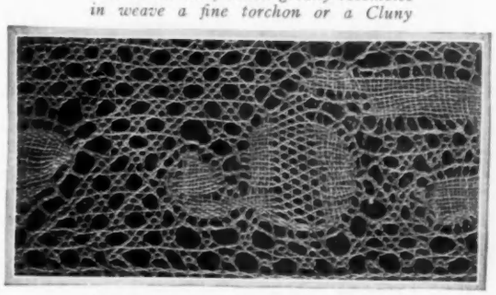
A gown of white charmeuse, beaded net, and black Chantilly, which demonstrates that lace, by its design, or color, or both, may bestow the necessary note of contrast



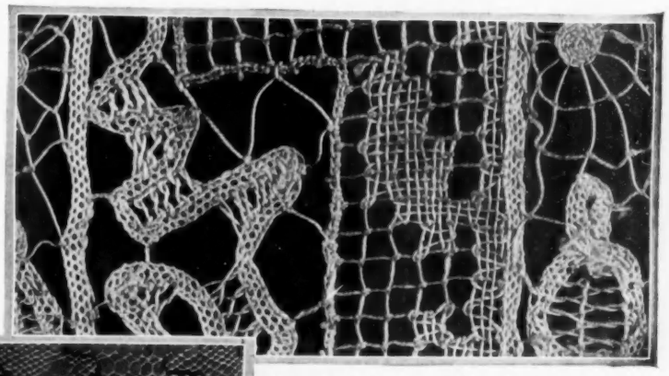
An insertion of applied, multi-patterned, linen lace on batiste is an ideal trimming for a lingerie dress, as it gives the impression that the banding is an integral part of the frock



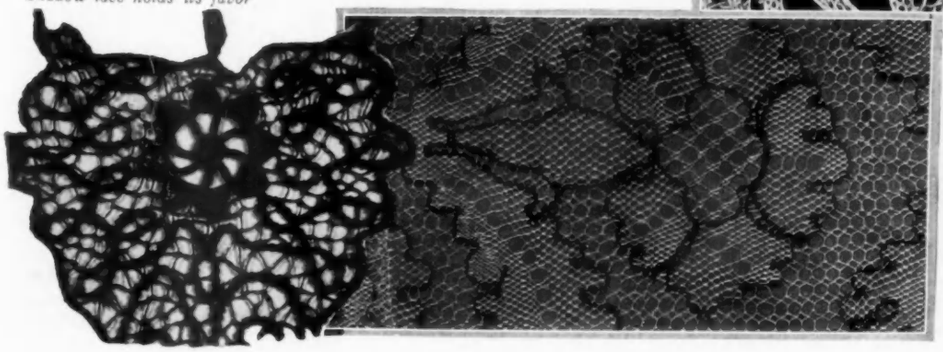
Binche, a Belgian lace of strong yet delicate threads, which greatly resembles in weave a fine torchon or a Cluny



An insertion of Binche, a mesh much used, because of its costliness, in combination with Bohemian or shadow lace



A combination lace, belonging to no one family. It is made of a heavy linen thread which renders it suitable for tub dresses



A painted lace, on the shadowy white ground of which is limned a delicate black flower

To the left, a heavy, black, Bohemian pattern which would give an accent to a costume

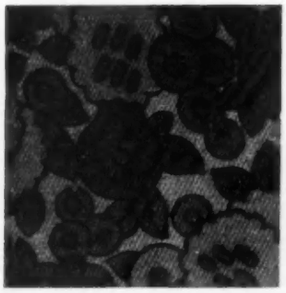
RADICALLY DIFFERENT FROM THE WINTER WRAPS THESE SPRING MODELS CAN SCARCELY BE CALLED, BUT THE MATERIALS IN WHICH THEY ARE DEVELOPED GIVE THEM THE SEEMING OF SOMETHING QUITE STARTLINGLY NEW

WRAPS FROM FABER AND HEIN

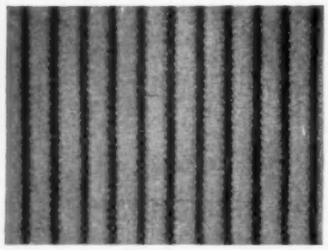
The wraps of the season are either short or are given the appearance of shortness by some trick in the making; here a band is laid crosswise the bottom of the front. The original was of white éponge, but a newer fabric would be Kismet cloth, a sample of which is shown in the lower, left-hand corner of this page

Russian blouse and pannier combined in a motor coat of black and white striped Bedford cord with a vivid collar and cuffs

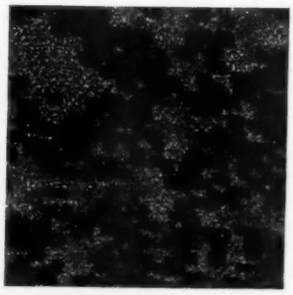
An open crochet, intended primarily as a trimming, is here used for the whole wrap. The extreme shortness rather than any uniqueness in design constitutes its novelty. The original was in white banded with black satin, but colored crochet, such as is shown in the lower, right-hand corner, could be effectively used



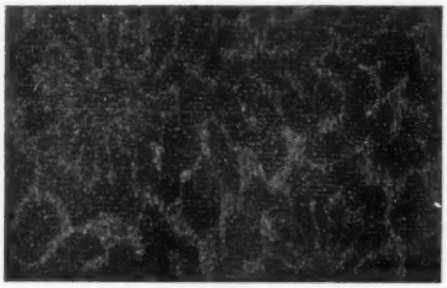
A second choice for the collar and cuffs of the motor coat is a dull silk manufactured by Migel, flowered much like a chintz in blues, reds, yellows, and greens



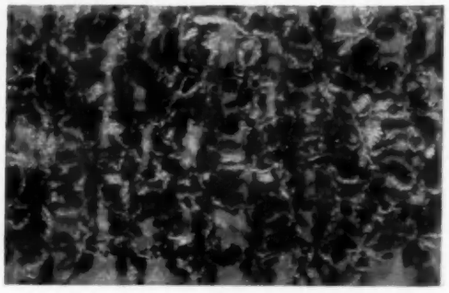
One of the prettiest varieties of Bedford cord for the coming season —a white ground with a black stripe, produced by Wm. F. Read



For the trimmings of the middle coat, éponge figured with vivid cubes—a pattern originally obtained by sprinkling confetti on a plain cloth. A new Migel fabric



Kismet cloth is a heavy, loosely woven silk with a brocaded design made of knots like a ratine surface



This brilliantly colored open crochet, one of Rodier's great novelties, is a loosely woven, squared net

A little shop which makes garments from its own or a patron's sketches designed this suit

A jacket which resembles a waist, indeed may be used as one, is a necessity of the economical wardrobe

The graceful sweep of the line from shoulder to knee is becoming alike to stout and slender figures

SMART FASHIONS FOR LIMITED INCOMES

Economies Which the Spring Mode Proposes and the Clever Woman Disposes—A Shop Where the High Cost of Dressing Is Reduced to Its Lowest Terms Without Sacrificing One Jot of Individuality

THERE is no need to give up all idea of being well dressed because fortune has denied a full purse. Indeed, it is often the woman of moderate means who is the most successfully turned out, for her very restriction in the matter of expenditure makes for success. For money she must substitute intelligence; she must plan each season's wardrobe well in advance, and buy clothes that not only suit her, but also each other. The hat she sends home must not only be good looking and becoming in itself, it must be just the one that goes with a certain gown. This being the case, she never appears incongruously hatted and gowned, as often her richer sister does, who casually buys a hat for no reason save that it takes her fancy.

THE LITTLE FRENCH COPYING SHOP

Every woman who intends to dress smartly on a limited income must have at her finger tips the names of several shops, tailors, and dressmakers who can supply her with exactly what she wants at least possible cost. One such shop is a little gray salon where copies of French gowns are made to order for from $50 up—just the establishment that New York has lacked heretofore. Here sketches in pencil or color from which to select the model that most appeals are submitted, or she who is clever at designing can work out something on original lines.

The ultra simplicity of to-day's style—which in itself would make for moderation in price—is counterbalanced by the richness of the materials. These the limited income may not afford, but it is possible to be quite as effectively gowned in some of the less extravagant weaves.

In this little French shop is shown one model well within reach of the moderate allowance—the spring suit—consisting of a short coat and a skirt draped simply and gracefully and shown in the first sketch. The material used is a soft, roughly woven cheviot in grass green. The trimming is of satin. The raised waist-line is accentuated by a belt of the material, held in by a narrow, oblong buckle. Here, the effect of a one-piece dress is combined with the practical value of a coat and skirt suit. The cost is $65.

A COHERENT SEPARATE WAIST

An especially attractive separate waist to wear with this suit described is shown at the bottom of the page. It has the merit of blending in with the skirt so as to give the appearance of a one-piece dress when the coat is not worn. The body of the waist is of all-over lace, or it may be made of two layers of chiffon, preferably white, underneath a color. The pointed shoulder pieces are of the suit fabric. The charming neck arrangement is achieved by bringing soft folds of white tulle around the open neck-line and down into a deep point in front. This somewhat grandmotherly touch is the latest fancy in Paris. Made to order this waist costs $25.

A good French model for a suit is that shown in the middle drawing at the top of the page. For it, a light-weight material should be chosen or the charm of the draperies will vanish and the whole costume assume a clumsy bulkiness. In the materials in which the original was developed, a green and blue mixed material, smooth in finish, it was lovely. The buttons were of smoked mother-of-pearl. The narrow belt of green patent leather is picked out in black. Should the drapery on the left shoulder be unbecoming it may be omitted, and the jacket may be cut open at the front of the neck and finished with revers of the same material or of a figured stuff.

THE SUMMER TRAVELING DRESS

In our hot climate it is often the wiser plan—when a choice must be made—to omit a summer suit and select instead a one-piece frock in some light-weight, serviceable material. As such a substitute, nothing could be more useful than a model so developed that lingerie accessories, which give so much lightness and freshness to a costume, may be changed. Such a costume is that sketched third on this page. The deep tucker of plain net and the open collar ending in a frill are cool and dainty. The waistcoat may be of striped silk, and the belt of fancy ribbon, riotously gay in color, or, if a sharp division at the waist-line is to be dreaded, the belt may be matched to the gown. The material for the dress itself may be any one of the numerous fabrics which are sufficiently substantial to be serviceable, and yet not too bulky for a graceful pannier. The three-sectioned development of the pannier shown here is very successful, as the unbroken line from shoulder to knee is universally becoming.

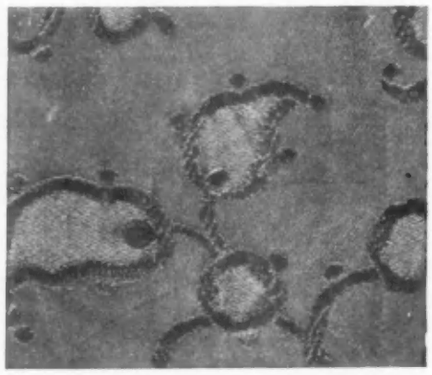
A SIMPLY MADE JABOT

A pretty jabot to wear with this dress could be made for considerably less than a dollar. It consists of two layers of white silk net laid in the finest of plaits. The upper layer is about four inches deep, and the lower about one-half as deep again. It is the daintiest thing imaginable, and the essence of freshness. As the edges are left raw, there is no making save the fastening together at the top. This same idea could be developed, with even less trouble, in washable cotton net, sold by the yard as plaited ruffling.

More successfully than usual does this design for a blouse accomplish the union of waist and skirt

TIME WAS WHEN THE CUT ABOVE ALL ELSE MARKED THE GOWN AS OF THIS SEASON OR OF THAT, BUT TO-DAY THE FABRIC TOO HAS A SHARE IN DETERMINING THE VINTAGE

Just a single width of the brocaded crêpe shown in the sample at the top is used to form the train drapery of this afternoon frock of plain crêpe in the same color. The brocaded material forms the yoke, and a touch of it shows at the girdle



A Gaillot-Guinot embroidered crêpe in a soft blue with the figure outlined in white. This is a material suitable for afternoon or evening gowns

A tailored cutaway style which could be developed equally well in cloth or the softer shadow silk. The coat is quite without trimming, except for the tiny collar and panels set in at the side, which are braided in a simple manner. From Haas

Waistcoats, real or simulated, are very much in the mode this spring: here the waistcoat effect is obtained by the clever treatment of the coat revers. The suit is of corded matelassé like the sample at the left, and the collar and cuffs are of plain cloth. Model from Faber and Hein

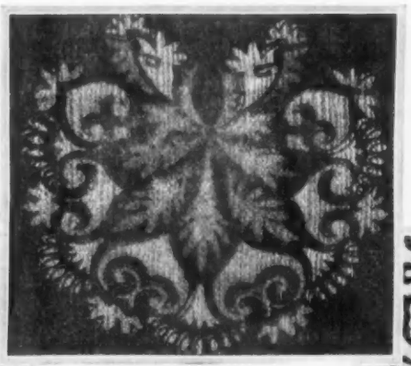
The popular matelassé in a needlecord, adapted to semi-tailored suits. The sample is in one of the new, dark, purple blues with the background in a corded effect and the figure brought out in relief by a satin weave

Gray taffeta striped in black on a gray background to give the twilled effect of the season; the shadowy figures are brought out by a white, satiny weave. This is a material appropriate both for gowns and suits

CRÊPE DE CHINE WAS FAR TOO LOVELY A FABRIC TO BE DISCARDED, SO THE MANUFACTURERS HAVE BROUGHT IT UP-TO-DATE BY BROCADING AND PRINTING FIGURES ON IT

An olive-green crêpe ground embroidered in Mandarin blue, black, and green—not too brilliant a fabric for a whole wrap or sleeveless jacket

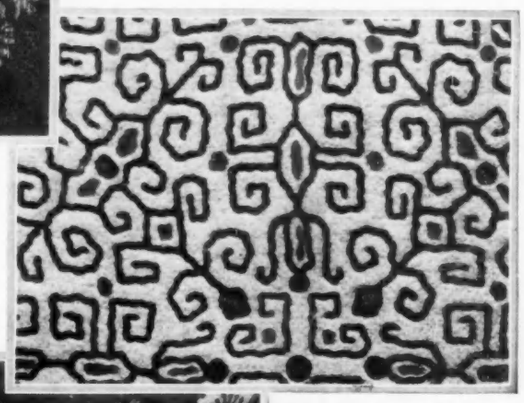
A dull white crêpe delicately brocaded in an expansive lavender design is a material not too rich or striking, if simply treated, for a summer gown



The soft, dull colors of the conventional design rest harmoniously on a dark gray-green background, crêpe-like and flatly ribbed

These materials average about 42 inches in width and range in price from $1.50 to $13.50 a yard

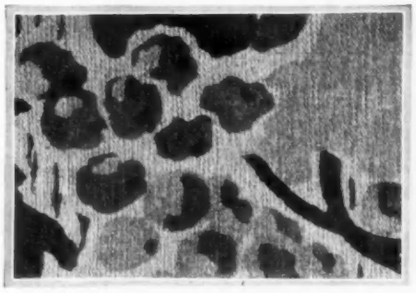
A small sprig in yellow and black on a white field makes a dainty enough fabric for a whole dress



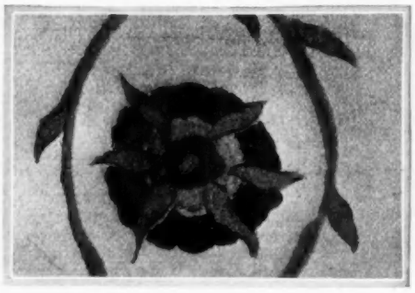
Posterish effects have not been neglected in the new crêpes; here black and red figure a white ground

Bright, oriental colors shine out from this white background, so Chinese a fabric as to be possible for only a detail of a costume

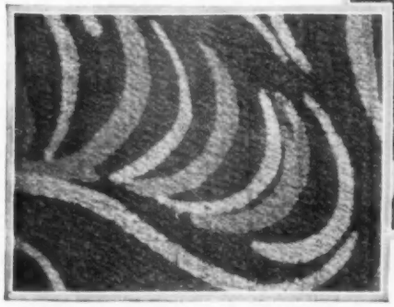
For sleeves, or even for a pannier, this Japanese crêpe, in a design of bow-knots and flowers backed by mustard color, might be used



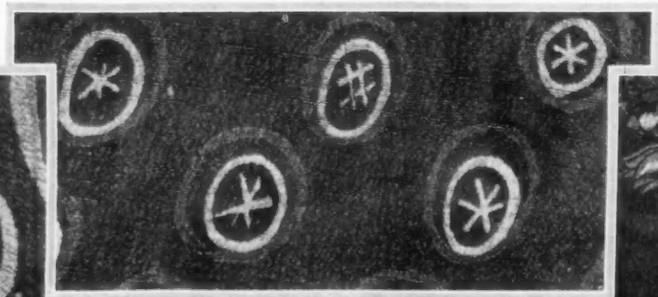
A sprawling pattern in dull tones gives the effect of wood blocking to this crêpe, usable for the lining, cuff, and collar of a dark wrap



The boldness of color and design is toned down by a dull finish, yet even so, this fabric must be used sparingly—possibly for a broad sash



Excellent for the dark dress of the summer wardrobe is this dark blue crêpe figured with waves of white and magenta



A whole dress could be developed in this gray crêpe ringed in white and orange, with the latter tone repeated in the trimmings

Burgundy for the background, with magenta, red, and yellow for the figures, makes a suitable crêpe for a simply made gown

SUCH COLORFUL MATERIALS ARE BEST EMPLOYED FOR SLEEVE, SASH, SLEEVELESS JACKET, OR PANNIER

SEEN IN THE SHOPS

A New Philanthrophy That Fosters Fine Sewing—Smart Conventionality in Riding Clothes—Economical Little Discoveries Made Hither and Yon

A negligee accurately copied from a Worth model by workers organized by a philanthropic society

The smartness of the riding habit lies in its adherence to a conventionalized standard of designing

The ornamental trifles, like the braiding, are what lift this tailored suit to the costume level

NOT long ago a number of well-known women started on a modest scale a philanthropic work, the object of which was to teach women how to sew well enough to earn a living wage for themselves. The success of their efforts has been so signal that now more than six hundred women and children are given employment. Their manufactures consist of an excellent grade of laces, tableware, blouses, negligees, infants' and children's wear, many of the designs for which are reproduced from models brought home from Europe by the women interested in this charity.

These generous women have been encouraged to open a small place on Fifth Avenue, where they hope to make the work still better known by exhibiting the stock and taking orders for what cannot be supplied at the moment.

The negligee in the upper, left-hand corner was copied from a Worth model in corn-colored crêpe de Chine. The front and back are formed of two continuous lengths of the material joined by a seam in the back. Though the effect is kimono, the sleeves are in reality of the angel pattern; the effect is accomplished by a clever dart on either side of the shoulder. Shadow lace edges the sleeves and the square collar, and runs down both sides of the front opening. Even the tassels and the large buckle are made by hand. The robe sells for $35.

THE DAINTY WAIST

The blouse sketched at the foot of the page is made at the same place. A beautiful quality of dotted white material is used. Several rows of smocking at the base of the shallow yoke give fulness. It closes down the center-front with eight square, Irish crochet buttons. Handmade filet lace forms the high collar and trims the deep cuffs. Price, $18.

For the same amount can be bought a charming crêpe de Chine model, very similar to the one illustrated. The difference is that the collar turns back in a V-shape and is lined with black chiffon. The four-in-hand tie at the throat and the eight tiny buttons on the smocked cuffs are of soft, black satin.

CONVENTIONAL RIDING ATTIRE

The riding habit does not permit of much deviation from the standard. Its smartness lies in its conventionality. An accepted model in an Oxford melton cloth that may be purchased for the moderate price of $30 is sketched on this page. The straight coat fits snugly and comfortably around the neck and across the shoulders. Five bone buttons close the front, and two are used on the long, close-fitting sleeve. The feature of the skirt is that, due to the cut and the way it is caught up under the coat, the skirt hangs evenly all around when the rider is off the horse, thus giving the appearance of a full skirt. Made of tan or bluish-gray linen the same model may be had for from $15 upward, according to the quality of material.

Smocking is a pleasing way of supplying fulness beneath the yoke, still a blouse mode

With the suit is worn the English derby which sets well down on the head. It may be had for $4. Also in demand for riding are the straw sailor, priced at $3.25, and the panama blocked round with a slightly rolling brim, banded around the crown with a black ribbon, and costing $10.50.

A street suit with a touch of elaboration that gives it a certain air of formality is pictured in the upper, right-hand corner. The coat is so cut and stitched on the sides that a modified Empire back is formed. Four small, braided loops on each side of the center end at the normal waist-line. The black brocaded collar that increases to a deep point in the back is edged with plain satin that widens at the shoulder where it is drawn into soft folds at either side of the collar. The two closing buttons are of black satin surrounding braided centers. Graduated stripes of silk braid decorate the collar and also the sleeves from brocaded cuff to elbow.

A NOVEL SKIRT DRAPERY

The individual note in the skirt is the separate draped panel in the back. Starting from the lifted waist-band, this continues to the knee, where it curves in and narrows to its ending two inches above the hem. Eight small, black satin buttons and loops of silk braid catch the slight drapery to the sides of the straight skirt. Over the invisible opening at the left side is a crushed satin belt. Price, $39.50.

A low-fitting, English walking hat of hemp might be worn with this suit. The crown is almost encircled by a black, French, double breast that flares out at the side-back in a particularly good line. This model can be had in black, white, and several colors for $18.

SPRING-LIKE SHEPHERD'S PLAID

For the young girl who has the hight and slenderness to wear the Russian

blouse successfully is designed the suit shown in the drawing on this page. The black and white shepherd's plaid, that has a perennial spring charm, is trimmed by a shaped collar and cuffs of white voile, embroidered in black. A dull black kid belt encircles the waist, and is held in place by loops of cloth.

The straight, round-length skirt is saved from undue severity by the narrow, V-shaped panel which starts from below the knee in the front and broadens as it continues to the bottom of the hem. A slight fulness, simulating a shallow box plait, is given to the back by a dart on each side of the lifted waist-line. Two flat, steel buttons corresponding with those on the coat are introduced under the peplum on each side of the skirt. This suit may be had either in shepherd's plaid or blue serge for $29.50.

With this suit might be worn a sailor hat of white hemp. The brim rolls back from the face becomingly—an improvement over the rigidity of the old-time sailor. Black breasts shoot out on either side of the back. Price, $18.50.

The tall and slender girl will find a shepherd's plaid and the Russian blouse extremely becoming to her

INEXPENSIVE PARASOLS

The demand in January for parasols for the southbound travelers always brings forth an early showing of what is new in sunshades; nor are these necessarily expensive. On the left of the group is sketched a black-and-white-striped parasol with a Dresden border hemstitched on either side. The quality of silk used is good, and the combination of colors is such that it looks well with more than one frock or suit. The long handle is ebonized. More striped material and less border (here a Persian design) are used for the model on the extreme right. There is also a variety of other colors from which to make a selection, and the price is only $2.95.

Plain taffeta, collapsible parasols like the one seen in the middle drawing are made in lavender, green, red, or black. The silk is softly shirred at the center. The ebonized stick may be folded, and the parasol packed in a suit case or trunk. Price, $4.50.

An inexpensive sunshade of plain silk has a long handle finished with the head of an animal. While the stock lasts, this parasol will be sold for $1.95.

AWAY WITH ILL-FITTING UNDERWEAR!

Thousands of women who wear union suits have been compelled to take suits which, if they fitted at one point, were bulky, baggy, or tight at another. For their comfort be it said, there is a company in Philadelphia which has been making union suits to individual measurements for some time with such success and such consistent re-ordering that they have recently enlarged their scope. They ask only to be furnished with correct dimensions in accord with their system of measurements. These are recorded with the style preferred, so that at any time it is possible to re-order.

A superior, two-ply, bleached lisle thread suit comes in knee length for $1.25. The square neck and armholes are finished with silk beading and dainty wash ribbon. When the bust measure is 42 inches or over, there is an additional charge of twenty-five cents. When the neck and armholes are finished with beading and silk braid, the same style garment can be had for 75 cents. Either style can be furnished in long or short sleeves by paying for the cost of the extra length, and for 25 cents additional it can be elongated to the ankle.

AMONG THE SPRING MATERIALS

So lovely are the spring materials that it is a temptation to purchase them merely for the delight of ownership. Crêpe in its various forms is undoubtedly the favorite. Silk crêpe, suitable for separate blouses or for whole frocks, may be had in white, dark blue, or brown, as well as in the gayer shades, at the moderate price of $2 a yard. As it is forty-four inches wide, the quantity needed for a dress is small.

Crêpe ratine has appeared and is exceedingly smart—especially for separate coats. This ratine comes in white, taupe, and an exquisite shade of yellow, resembling corn. It sells for $4.25. It is forty-two inches wide, and but two or three yards are required for a coat.

French crêpe with a ratine stripe of blue, white, or almost any other color comes forty-five inches wide, and sells for $2.50 a yard.

Ratine that looks like drawnwork and has a closely woven border is being shown in French blue, light blue, salmon pink, and white for $1.85. It is forty-five inches wide.

OBSERVED HERE AND THERE

If a useful wedding present is desired, why not choose a new breakfast tray such as was seen recently in one of the specialty shops? This tray, measuring seventeen by twenty-two inches, is made of white enameled wood, with a standing rim of the same about two inches in hight around three of the sides. The fourth is cut out after the fashion of a lap board. The surface is covered with moire silk in rose, blue, or green with a center of a small French print surrounded by rosebuds. A sheet of plate glass completely covers and protects the silk. The collapsible legs, six inches long, fold under the tray so that it may be made flat when desired. The price is $15.

There is a place conveniently located in the shopping district where all sorts of fine mending is admirably done. It is not necessary to discard a beautiful frock because of an ugly tear, since for a moderate price the rent may be mended with such cleverness that the gown looks practically as good as new. Ready-made blouses, skirts, and dresses are also refitted, and helpful suggestions are cheerfully given as to the remodeling of last year's frocks.

The department stores are now selling the finely plaited shirts for men's dress suits that until recently were associated with the specialty shops. The tiny tucks give the front the effect of being accordion plaited. On the mercerized shirts the turnback cuffs are of piqué; the price is $3. Made of silk, the shirts range from $3.75 to $7, according to the quality of the material.

NOVELTY JEWELRY

Fads in jewelry are as evanescent as most of the whims of fashion—therefore the demand for the inexpensive "novelty" jewelry, which imitates the genuine so very cleverly. A pair of earrings recently shown has a single emerald, sapphire, or amethyst in the center surrounded by tiny rhinestones set in sterling silver to give the effect of platinum. Price, $4.95.

Heavier earrings may be had that consist of two rows of small rhinestones encircling an oriental pearl. The sterling silver setting is almost completely covered with the stones. The gold clamps which fasten the earrings are not noticeable from the front. Price, $6.95.

The three-inch bar pins continue in favor. Those with the sterling silver setting holding clusters of rhinestones and oriental pearls make a charming clasp for the delicate laces that trim so lavishly the present-day blouses. For $4.95 such a brooch can be had designed of pearls in groups of three—one medium-sized pearl flanked on each side by a smaller one. The whole pin is outlined by small rhinestones.

NOVEL WAISTS, MODERATELY PRICED

A shop well known for its excellently made waists is showing a number of inexpensive models, each possessed of a touch quite individual. One of fine white voile has a vest made of blue-and-white-striped voile that reaches above the bust-line and is trimmed with six small pearl buttons and simulated buttonholes. The real opening is on the left of the front. The new, shaped, flat collar and the turnback cuffs of the three-quarter sleeves are of the striped material. Across the shoulders is a shallow yoke, joined to the French back by entredeux, which is also used at the armholes. This waist costs $4.95. For the same price the waist is made with the vest, collar, and cuffs of black-and-white or lavender-and-white striped voile.

A less elaborate waist is made of tucked voile. A plait of rose voile, dotted with four crystal buttons, runs down the front, and two insets of the pink voile are hemstitched into the cuffs of the long sleeves. A round, flat collar of the rose voile closes in a slight V that ends under a soft bow of the colored material. Collar and bow are covered with a fine shadow lace. Price, $2.95. The blouse may also be had trimmed in blue instead of rose.

The long stick of the parasol and the need of protecting its perishable beauty by packing makes a collapsible handle a necessity

A black-and-white-striped cover is widely bordered with a dainty Dresden silk

The prominence of striped effects this season is denoted even in parasols

WITH THE ADVENT OF THE NEW SEASON COMES THE SUMMARY DISMISSAL OF COLLARS AND NECK FRILLS, THE INEVITABLE REVERSION TO SHORT SLEEVES, AND THE INCURSION OF SUCH COMFORTABLE SUBTERFUGES AS THE SUIT-DRESS

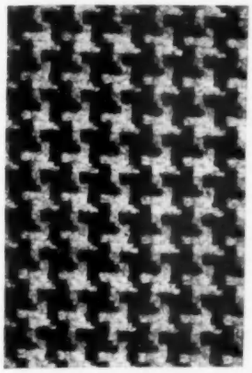
MODELS FROM HAAS BROS.

A HIGHLY conventionalized, we might say Americanized adaptation, of the Russian blouse is this one-piece dress of saddle-brown moire Serb—a watered bengaline that is on the crest of the mode. The wide girdle, slightly fitted to the figure a trifle above the normal waist-line, stops short each side of a bodkin-shaped inset of pale blue linen edged with écru embroidery. From the waist, the skirt of the Russian blouse falls in a tunic to the knees.

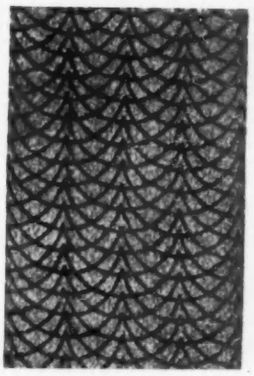
THAT the comfort and coolness of a one-piece dress may be combined with the formality of a tailleur, the designers are inventing such pretty crosses between the two as this—a one-piece costume with Eton jacket fronts over a vest of Brussels net which simulates a blouse. The costume is of French blue, brocaded crêpe Trianon with a Bulgarian girdle and sash of brilliant reds. The collar, seen only in the back, and the sleeve frills are of white, exquisitely sheer, embroidered batiste.

THREE-PIECE suit of navy blue needlecord with an attenuated, diagonal skirt drapery outlined with a fold of black satin. The girdle is of two silks—the black satin and a brick-red corded silk; the vest is of white satin. A successful bid for novelty is made in a scant bolero extending into sleeves and developed in the black satin; the diagonal line it cuts across the back of the blouse is a clever evasion of the awkward high-waisted effect usually given by a bolero. The coat is an approved cutaway model.

THE WELL-GOWNED WOMAN OF TO-DAY IS AN EFFECTIVE POSTER—THE BROAD PLANES OF CONTRAST IN HER COSTUME, THE PRIMITIVE PATTERNS IN FLAT WASHES, THE SLIGHT GROTESQUENESS, AND THE UTTER OBVIOUSNESS OF THE WHOLE IS THE VERY ESSENCE OF THE POSTER



Instead of the green and white check used for the original of the model below, a Gaillot-Guinot cloth in black and white called "pied de poule" might be used



Gaillot-Guinot designs a white silk crêpe with an intricate interweaving of blue semi-circles that darken the material sufficiently for morning and for street wear

For Andrée Pascal, playing in "La Folle Enchère," Zimmerman has designed, in green and white, a costume that takes the eye startlingly. The broad, plain surfaces of the coat and jacket throw into bold relief the striking color of the pattern and material; the black surah bow and the broad girdle go not a hair's breadth beyond fulfilling their destiny of just relieving an otherwise too bare simplicity; and the careless collar, the big buttons, and the picturesque ruffles give the last touches to the poster

A casaque of old-rose toile and below it a skirt of white toile sparsely figured with roses, some blue, some pink, in flat, primitive tones and outlines, is the basis of this posterish costume; and to this is added the Pierrot touches of a long line of buttons down the front, a negligee collar, and a spreading bow. Zimmerman frock. Hat from Lewis

For the frock above might be used a soft, turquoise silk figured with a Poiret rose in mauve, yellow, and green

The large, uninterrupted surfaces of this dress, gathered, as befits the soft silk crêpe of which it is made, at waist and knees, show to advantage the delicate tracery of the pattern. The frock is built, line for line, upon the original Chéruit model for the pannier-gown; the single deviation is the collar of fine, hemstitched batiste which forms a soft finish for the throat and is slightly gathered into the belt in back. Here, too, we have the posterish finish of black bow, buttons, and contrasting white cuffs

DINING-ROOMS THAT LOOK THE PART

The Dining-Room, Being a Highly Specialized Apartment, Should, If It Is to Satisfy the Artist and Also Possess an American Liveableness, Receive More Thoughtful Decoration Than Any Other Room

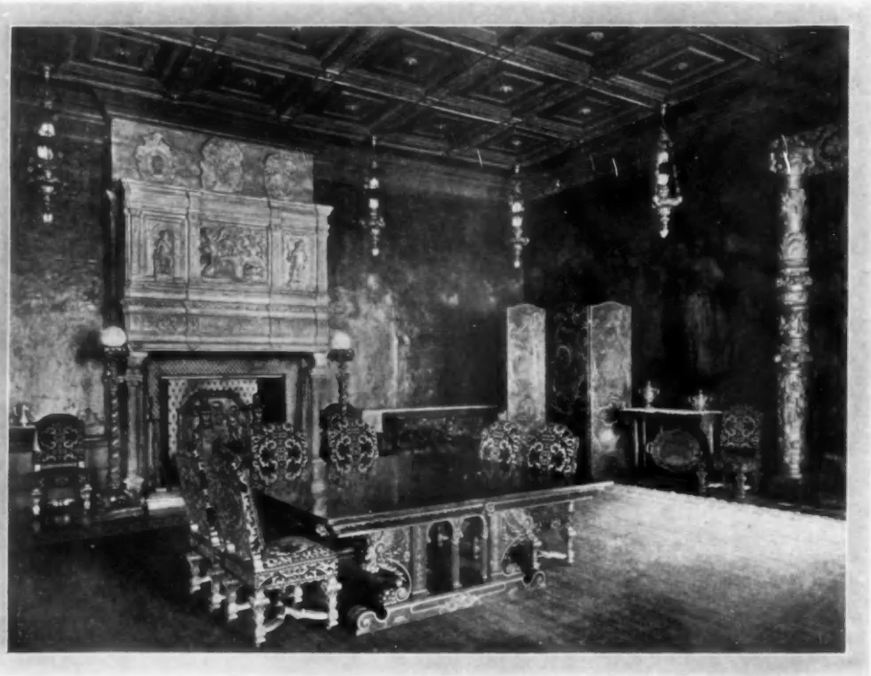
By LOUIS R. METCALFE

GENERALLY speaking, the dining-room in most of our American houses fails conspicuously to "look the part." Usually the fault is on the side of under-decoration rather than over-decoration. It is a common mistake of the unimaginative chatelaine, who dares little because she fears greatly, to carry its decoration beyond the placing of a table, a sideboard, and a few chairs. Unfortunately there is more to the problem than that.

Once upon a time there was a wealthy epicurean who gave all his dinner parties in a room where the yellow-papered walls were innocent of adornment. Nothing could induce him to enliven the monotony of those vast yellow stretches, even with a postage stamp.

"My guests and I," said he, in defense of such extreme puritanism, "come into this room for the purpose of partaking of a meal, and of enjoying each other's minds. If we had leisure in which to study its decorations, it would be a reflection upon the excellence either of the *cordon bleu*, or of the assembled company."

Logic? Yes, but madness in it. One might as well call it an insult to nature to appear in Central Park with clothes on.



The princely dimensions of this dining-room justify the ornate wall canvas which in turn gives countenance to the rich carving and the splendor of the lighting

EXAGGERATED DECORATIONS

Even more sadly at fault than the host who neglects the decoration of his dining-room, is the one who overdoes it.

Mr. A. prepareth a table before his guests in the presence of an army of giants who pursue each other madly about the tapestried walls with intent to kill; Mr. B. expects his friends to partake of a frugal cup of coffee and a boiled egg in the midst of a wilderness of Chinese vases of the Ming period; while Mr. K. all unwittingly forces upon his guests the terrifying task of estimating the probable cost of the exaggerated carving and the score of Old Masters in Italian frames which overweight the walls of his dining-room. Indeed, the latter distressing combination of art gallery and dining-room has become so general among the indiscreet rich that one may be pardoned the paraphrase, "Art to the right of them, Art to the left of them, into the Valley of Dyspepsia rode the four hundred."

ESSENTIALS OF ARTISTIC DECORATION

Notwithstanding the frank criticism with which this article has begun, its purpose is constructive, and having given good examples of what should not be done, we now come to what should be done.

Obviously, the first requirement of dining-room decoration is the selection of the necessary amount—no more, no less—of comfortable furniture, simple of design and solid of construction. The wood should be stained, and, if possible, the upholstering should be of leather. The seventeenth-century styles, whether Jacobean, Spanish, Dutch, or Italian, are especially suitable.

The second requirement is that the walls be treated in a way which will provide a simple and restful background for a few pieces of faience, a pair of engravings, or one or two good paintings. A simple panel of tapestry is quite permissible, but all trifling, dust-collecting ornaments and unnecessary embellishments should be scrupulously avoided.

The third and last absolute requirement is that there shall be color interest and harmony in the rug, the hangings, and the few carefully located objects of art which have been chosen. Wilton rugs of a plain color are the most satisfactory, and if stained-wood furniture is used, velours hangings may properly be indulged in.

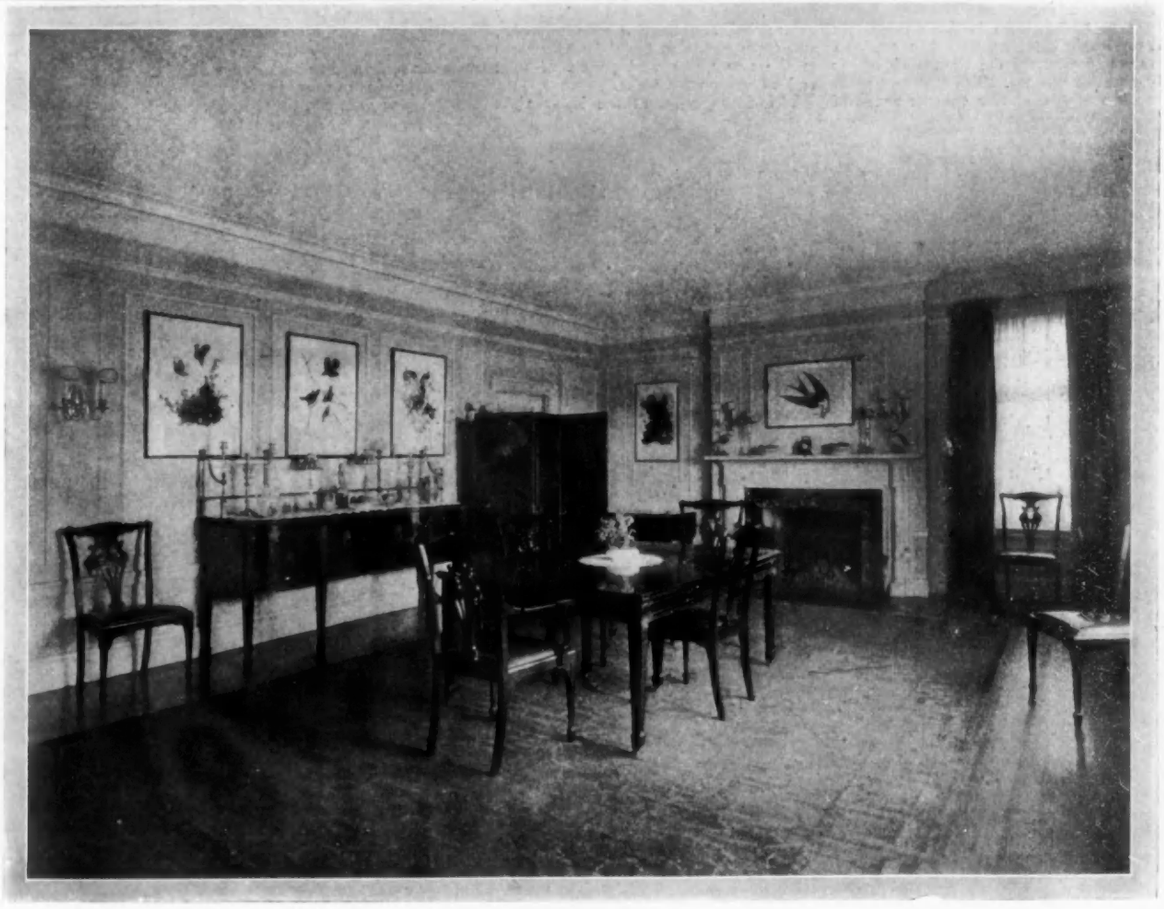
THE VERY LIGHT ROOM

Whether the dining-room shall be light or dark in tone is a matter of personal taste. Most people will agree upon the desirability of a light dining-room, for the country house at least, and there is no doubt that a light interior does much toward consoling one for the absence of out-of-door light in many city dining-rooms. The very light room has, however, been greatly overdone in this country. Its high wainscoting or paneling reaching to the ceiling and covered with many coats of white enamel, has proven expensive on account

Provided the furnishings are rich and in good style, it is possible to secure a really artistic effect with even the simplest of backgrounds

For the country house light walls are best, and an architectural treatment on eighteenth-century lines supplies interest to such a surface

The landscape wall decoration is most effective when the rug, symbolically the earth, is treated as the foundation of the color scheme



The daintiness of the white moldings on the soft gray background seems to demand the complement of the Audubon prints with their narrow frames and Japanesy delicacy

of the inevitable cracking, and undesirable because of the trying effect on the eyes. The Georgian way of paneling over a chair rail gives far greater satisfaction, particularly when the wall is in grayish or light buff tones. Much the effect of solid wood paneling may be inexpensively attained by applied wood moldings with a carved ornamentation in plaster or composition.

On the whole, unless a room has imposing dimensions and plenty of windows, so that the necessary lightness of effect may be obtained from out-of-doors, it is perhaps better to have it done in light tones. A light-toned room may be much more cheaply decorated than a dark one, for its only expensive requirement is particularly good furniture. The eighteenth-century English styles—Chippendale, Sheraton, Hepplewhite, and Queen Anne—or the very light Louis XVI are especially pleasing in such a room.

THE ITALIAN RENAISSANCE

The dining-room shown at the top of page 52 was designed by a devotee of the Italian Renaissance. It is one of the most magnificent interiors in America, and its dimensions quite justify the richness of its decoration. The mantel and ceiling carry out the motif begun on the walls. These wall decorations are painted on canvas with so lavish a hand as to cover the entire surface. For such a background no carving of furniture or splendor of lighting could be too imposing.

One of the most magnificent dining-rooms in America, which, though it possesses the grandeur of an Italian palace, is yet chastened to an American liveableness

THREE SPLENDID DINING-ROOMS

Many of our American dining-rooms have been designed in the French styles, particularly the style of Louis XVI, with admirable taste and restraint in the paneling and the ornaments. The room shown on the lower left of page 52 proves how easy it is to secure an artistic result with even the simplest of backgrounds, provided the furnishings are rich and in perfect style.

This dining-room is the work of an American decorator who has made a thorough study of the French art of the eighteenth century. The perfectly plain walls are painted that delicate shade of light French gray which tones in beautifully with old-gold, and harmonizes with all tints and colors, with the result that they accentuate the beauty and harmony of the room so that every object in it virtually becomes decoration. The furniture has an interesting design, the mantel is in perfect style, and nothing could be more charming than the terra-cotta bust of the little Marquise placed over it. The light fixtures are delicately ornamental, and there is warmth, color, and texture enough for the entire room in the two well-placed panels of fruit and flowers on the walls.

The dining-room at the lower right of page 52 is in a large country house. Its proportions and excellent architectural treatment allow of plenty of light and air. Especially good is the arrangement of the two cupboards for the display of china and plate, and the repetition of their arched motif in the other wall sections and in the detail of the delicate Ionic pilasters is very clever. The velvet rug is a soft sage green which, together with chair coverings and window hangings of the same material, provides a sufficiency of color. The four mezzotints, framed as such prints should always be in narrow black and gold frames, give the room the final touch.

A variation of the Colonial style is shown on the upper half of page 53. The walls of the dining-room bear a landscape decoration the charm of which it is impossible to deny. The furniture is handsome, and the delicate scheme of wall coloring is carefully attuned to the shade of the rug. Only one feature could be improved upon; old silver candlesticks would be infinitely more in harmony with the surroundings than the hanging light fixture in the ceiling.

A very simple room, in which, however, there is much style, is also shown on page 53. Great refinement is exhibited in the delicate panel moldings of the wall surface, which, with the cornice, chair-rail, and the base, are painted white on a gray ground. The mantel has been chosen with discernment, and the chairs, the table, and the sideboard are uncommonly beautiful examples of English furniture. It was a happy idea to enliven the walls with Audubon prints, and their delicate design and narrow frames suggest decorations daintily Japanese in character.

ARTISTIC AND LIVEABLE

The room shown at the top of this page is a very large one, measuring about 24′ x 40′. It is the dining-room of one of the most remarkable houses in America, a lovely Italian villa recently built in Illinois. The walls are completely covered with walnut paneling, and although this is anything but Italian, it is so dignified in design that it is in perfect harmony with the stately stone mantel and the beamed and coffered ceiling entirely covered with an exquisite painting in dull colors and gold. The magnificence of the ceiling and furniture, which is excellent in style and very judiciously disposed, gives to the room much of the grandeur of an Italian palace, while the simple treatment of the walls and the floor gives it a liveableness in keeping with an American home.

AN IMPOSING COMPOSITION

Another imposing yet very successful room in which the walls, paneled with walnut, provide a warm and solid background, is also shown on this page. The painting has an admirable setting in the simplicity of the wall, and is itself so correct in subject, composition, size, and location as to be an integral part of the architectural design.

An excellent architectural composition in the Italian Renaissance style; the importance of the marble mantel is cleverly balanced by that of the rich old portrait

Mr. and Mrs. Ogden Mills of New York and their Pekingese spaniel watching a tennis match

Miss Pauline Disston, daughter of Mr. William Disston of Philadelphia, has won great popularity at Palm Beach

Mr. and Mrs. Alexander H. Revell of Chicago walking with Mrs. St. John Wood of Brooklyn

Photographs by Jennings from Underwood & Underwood

On the sands are seated, from left to right: Mr. Ephron Catlin, Jr., of St. Louis, Miss Pauline Disston of Philadelphia, Miss Florence Gilbert of New York, Miss Wickes of Baltimore; and Miss Joan Allen, Mr. G. Jason Waters, Miss Lilla Gilbert, Miss Viola Kraus, Mrs. Walter Lewisohn, Mr. Roger Hill, and Mr. E. Clarence Jones, all from New York

Mr. Anson Phelps Stokes (on the right) entertaining aboard his yacht Mr. Walter C. Witherbee of Port Henry, New York

Mrs. Hamilton Carhart of Detroit and Mrs. Bramhall Gilbert of New York strolling on the Florida sands

AFTER THE HOT HOUSE PLEASURES OF THE WINTER, SOCIETY REVELS ALMOST CHILDISHLY IN THE FREEDOM AND FRESHNESS OF ITS OUT-OF-DOOR PLAYGROUND AT PALM BEACH

ONE OF CLEOPATRA'S NIGHTS

By the Spell of Some Magic Known to Mr. Louis Tiffany, Society was Fêted by the Egyptian Queen on the Terrace of the Royal Palace at Alexandria

Mrs. Charles Tiffany, winged like a scarab, posed with Mr. Theodore N. Ely of Philadelphia and his two daughters

Dr. George F. Kunz, as an Arab sheik in burnoose and turban, and armed to the teeth

An incident in the pantomime: Cleopatra considers the choicest wares of the merchantmen

Cleopatra (Miss Hedwig Reicher) and her court receiving Mark Antony (Mr. Pedro de Cordoba) on the magnificent terrace of the royal palace at Alexandria

Mr. J. Sanford Saltus, an American who lives much in Paris, went as an Egyptian nobleman

THE Egyptian Fête given on the evening of Shrove Tuesday at the studio of Mr. Louis C. Tiffany, was a function of such brilliancy that, as a costumed affair, it is doubtful if it has ever been equalled in New York.

The large Tiffany Studio was turned into an oriental audience room, skilfully fitted with divans and rugs. The guests, costumed by request either as Egyptians, Romans, Greeks, Syrians, Persians, East Indians, Ethiopians, or Arabs, presented a gorgeous spectacle.

Among the spectators were Mrs. C. B. Alexander, wearing a green silk tissue of an early Greek period; Mrs. J. D. Rockefeller, Jr., in a Minerva costume of white with a gold head-dress; Mr. Rockefeller as a Persian: Mrs. Cass Gilbert in an orange robe with veils of paler colors held by a jeweled bandeau; Mr. Gilbert masquerading as a Persian merchant, garbed in blue, with a head-dress banded with jewels; Mrs. Charles Tiffany, in a stunning Cleopatra costume of blue; Mr. and Mrs. Robert de Forest, costumed as the maharajah and maharanee of Punjab; Mr. George W. Seligman as an Arabian sheik; and Mrs. Seligman as a Greek water-bearer. Mr. John W. Alexander, whose efforts contributed so much toward the artistic success of the fête, was an ancient mummy who was miraculously and amusingly revivified during the entertainment.

THE ENTERTAINMENT

The pantomime was a fictitious incident from the life of Cleopatra. The scene showed an expanse of blue sea, the masts of ships in the distance, and the tall palm trees nearer by—an effecttive background for the pageant which was enacted on a stage representing the terrace of the royal palace at Alexandria.

First a water-sprinkler with his sheepskin hung on his hip enters from the steps at the back of the stage; then women bearing jugs on their heads come up the stairs and cross the terrace. Then enter a group of Roman generals, followed by Egyptian soldiers and merchantmen carrying their wares. Slave drivers bring in their slave girls to dance and sing before their purchasers, and soon the scene is crowded with quickly moving figures in the varied and vivid costumes of the orient.

Finally, Cleopatra, in a gorgeous golden palanquin, borne on the shoulders of four stalwart Ethiopians with shining nude bodies, makes her entrance. She presents Antony with a priceless Persian rug, brought in to him by another four Ethopians; as it is laid before him, a favorite dancing girl impersonated by Ruth St. Denis, emerges and dances an Egyptian dance.

THE GLORY OF THE COSTUMES

The most wonderful costume of the evening was that of Miss Hedwig Reicher, who played Cleopatra. Her gorgeous mantle, in the form of a winged scarab—the emblem of immortality—was of black and gold lined with red and gold, and her gown was cloth-of-gold and black, lavishly decorated with embroideries and jewels. Miss St. Denis's costume was of a transparent material bound around her slim, brown body by bands of Egyptian gold.

After the pantomime and dances the guests were marshalled upon the stage to make their obeisance to the Queen.

This group, composed of Dr. A. Piatt Andrew, Miss Cecilia Beaux, Mr. Henry Sleeper, Mrs. Henry P. Davison, and the Misses Dorothea and Rosamond Gilder, is representative of the wonderful diversity of the costumes

The historical accuracy of the costuming of these Roman generals and the professional effectiveness of their posing were in accord with the prevailing technical perfection and continuity of the entire pageant

Mr. Robert V. V. Sewell, the well-known mural decorator, in his battle array of chain mail, spear, sword, and shield

Some conception of the detailed splendor of the ball can be obtained from this scene of the culminating moment of the entertainment when the Egyptian slave girl (Ruth St. Denis) dances before Antony and Cleopatra

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Marie Doro, playing in "The New Secretary," relies entirely upon a short circuit of stage tricks and a less dubious prettiness

Harry Pilcer, acrobatic dancer, is exactly the right foil for the brilliant Gaby in their "Honeymoon Express"

Julia Sanderson contributes to the attractions of "The Sunshine Girl" pretty dancing and more than a fair share of good looks

SEEN ON THE STAGE

A Dramatist Who Has Not Only Something to Talk About, but Also Something to Say—The Irish Players and Other Refreshing Entertainments

By CLAYTON HAMILTON

IT now seems safe to assert that America is developing a genuine dramatic artist in Mr. Edward Sheldon. This gifted young writer is at present only twenty-six years old, but he has already produced five successful plays and has also experienced a couple of ambitious failures. His talent was apparent from the outset, but recently his understanding of character has deepened and his sense of life has matured.

Mr. Sheldon's first play, "Salvation Nell," was remarkable for the sedulous exactitude with which it represented the sordid details of life in the New York slums. Its merit was a photographic fidelity to fact, and its defect was that it resembled life too closely. Like life itself, the play was lacking in selection and arrangement. The structure was episodic, rather than straightforward, and details irrelevant to the theme were introduced merely because they had the look of life. This first production of the youthful playwright was too accurate to be true.

In his next two plays, "The Nigger" and "The Boss," he no longer contented himself with a mere exercise of his extraordinary gift for observation, but attempted to wrestle with big motives and to attack important problems of contemporary life. To accomplish this task he was not yet sufficiently mature, for he knew less about life than he knew about the theater. Both of these plays were truthful in detail, but untruthful as a whole. In nearly every scene they exhibited the aspect of actuality; but the conduct of the characters was not sufficiently reasonable to be real. The author seemed as yet unable to draw his leading figures consistently from act to act; their behavior in one scene contradicted their behavior in another. Continuity of logic was sacrificed for the sake of a momentary brute theatricism in the projection of the situations. These emphatic plays were altogether too cleverly effective to be true.

This season Mr. Sheldon has taken a long stride forward. In "The High Road" he attempted for the first time to set forth a criticism rather than a picture of life. This play exhibited not merely what he had seen, but also what he had thought. His mind had begun to work deductively; he was discovering not only something to talk about, but also something to say. To the present writer it appeared that Mr. Sheldon had made a technical mistake in choosing a novelistic structure for "The High Road" instead of a dramaturgic structure; but the piece surpassed its predecessors in consistency of characterization, and evidenced a new ability to look at life in the large.

One of the trinity in "The Man With Three Wives" is piquantly played by Dolly Castles

These merits are more emphatically realized in Mr. Sheldon's latest play, "Romance." This admirable work lifts him at last from the rank of those who have given promise to the rank of those who have fulfilled. He has now entirely altered his method of attack. He has discarded induction in favor of deduction, and, by so doing, he has risen from realism to reality. His gift for observation has ceased to be the master, and has become the servant, of an informing imagination which was scarcely present in his previous plays. "Romance" is not merely effective, but effectual; it is not only accurate, but true. More than all his other pieces put together, it establishes the author's right to be regarded as a genuine creative artist. Mr. Sheldon has probably a long future before him, and the earnestness of purpose he has always shown gives us faith that he will continue to move forward to the accomplishment of finer things.

"ROMANCE"

"ROMANCE" is worthy of its title. From the outset to the end, it diffuses a rich and mellow charm. The author desires us to look upon old passions through a mist of reminiscence; and, to that end, he has enclosed his three-act play within a prologue and an epilogue. By this expedient he has set his story at a distance that lends enchantment to the view.

In the prologue, a young man of today who has made up his mind to marry an actress, comes to ask the consent of his elderly grandfather, who is the Bishop of New York. When the old man endeavors to dissuade him from his purpose, the ardent youth accuses him of having forgotten what it means to be young and eagerly in love. Thereupon the Bishop leans back in his armchair by the fire and tells the story of his own love, over forty years before, for the famous opera-singer, Cavallini. At the conclusion of this recital of an old romance, the young man insists that he is more than ever determined to marry the woman he has chosen; and the Bishop, awakened to sympathy by his own pathetic recollection, finally consents and gives the youth his blessing.

It is the Bishop's love-story that constitutes the play. It happens in the '60s; and in evoking the atmosphere of that distant period Mr. Sheldon has employed the same talent for accuracy of details that he has exhibited in his dramas of to-day. We breathe the very breath of old New York, and regret the comfortable homeliness that our hasty city has discarded in the so-called "progress" of the last half century.

It is at a soirée in the lower Fifth Avenue mansion of the wealthy merchant, Cornelius Van Tuyl, that the young rector of St. Giles first lays eyes upon La Cavallini. He falls in love

with her at once, and she rallies him for his guilelessness; but during the course of the next two months she learns to love this innocent young man with a love that she has never felt before. Therefore, when he asks her to marry him, she cannot help confessing to him that her past life has been unchaste. He believes so deeply in her inherent purity that he is willing to forgive the errors of her youth; and he is still urging her eagerly to be his wife when he discovers that she has recently been the mistress of Van Tuyl.

The merchant is his best friend, and this blow breaks the heart of the young rector. For hours he walks the streets, asking comfort of his God, and battering himself into a religious frenzy. Then, late at night, he goes to the apartments of La Cavallini in the Brevoort House with the purpose of saving her soul.

But, although he knows it not, her soul has already risen high above his reach, on the wings of the great love that he has taught her. He exhorts her to repent, and then, amazed by the terrible and thrilling nearness of her, he breaks down and takes her into his arms. He implores her to surrender herself to his passion, but she loves him now too utterly to yield. She calms him like an angel mothering a child, and sends him away from her forever.

The consistency of characterization in this play is no less remarkable than its richness of emotion. Here is no mere lyric dallying with love, but a sincere study of the reactions of strong characters under the sway of overpowering passion. And if the play diffuses the aroma of romance, it is because of its reality; for beauty is truth, truth beauty —and that is all that any playwright needs to know.

THE IRISH PLAYERS

THIS foregoing axiom has been learned by the members of the Irish National Theatre Society. For this reason, it is a pleasure to welcome Lady Gregory and her company of players to their second season in New York.

The personnel of the Irish Players is the same as last year, but they have added several new pieces to their previous repertory. Among the new plays may be mentioned "The Magnanimous Lover" by St. John G. Ervine, "Patriots" by Lennox Robinson, and "Maurice Harte" by T. C. Murray. Of these the most interesting is "The Magnanimous Lover," a comedy in one act. Henry Hinde returns from Liverpool to the little village of Donaghreagh to offer tardy reparation to a girl who, ten years before, had born him a child, and whom, at that time, he had refused to marry. The reason for his change of heart is that he has recently undergone the experience of religious conversion. He now feels himself to be in a state of grace, and deems it his duty to lift up the soul of the fallen girl whom he considers to be among the damned. But the girl asserts herself to be a better person than the sanctimonious Henry, and indignantly declines to marry him.

This interesting theme is not treated seriously, as in the last act of "Hindle Wakes," but is employed by the author as the basis of a comedy of character. The lines are amusingly satirical, and the piece is played in a spirit of good humor.

It is not necessary to review once more the many plays which were presented by the Irish Players on the occasion of their first appearance in New York a year ago, but since the purposes and methods of the Irish authors and actors are basically different from those to which we are accustomed, it will be well for us to analyze this difference in order to make clear the special merits they are striving for.

The interest of "The Sunshine Girl" is confined to the unassorted contributions of individual performers, among whom Constance Hunt figures strikingly

The end of the "Romance" of the prima donna and the cleryman, in which Doris Keane and William Courtenay are playing at the Maxine Elliot Theatre

The Irish playwrights have revolted against the tyranny of merely technical achievement and rejected the tradition of the well-made play. Not plot, but character, is what they choose to care about, since people are more real than incidents. If they can reveal character sufficiently in situation, they do not consider it a further duty to set it forth in action. They do not deem it necessary to rely on stage-direction to convince the eye, since they can rely on eloquence of writing to convince the ear. Their drama is therefore less visual and more auditory than that to which we have become commonly accustomed in the international theatre of to-day.

The one-act plays of Lady Gregory may be taken as typical of what the Irish authors are trying to achieve. In the sense in which we generally understand the word, these delightful little sketches are scarcely plays at all. It would be more precise to speak of them as anecdotes. The author sets forth two or three characters in a single situation, and draws them thoroughly in dialogue; she does not seem to care especially whether the incident which reveals the characters is active or passive; she does not work the situation up to any emphatic climax; but, having opened a momentary vista upon life, she smilingly remarks "That's all" and rings the curtain down. Yet, slight as are these sketches, they possess a solid literary merit. The author's vision is both poetical and humorous; she enjoys the rare endowment of sagacity; and she writes with eloquence and ease.

It is evident that this type of drama demands a different type of acting than that to which we are accustomed on our stage. Since character, not action, is the dominant element in the Irish plays, it is not surprising that the Irish Players are inferior to our own in representing rapid and emphatic action, and superior in the deliberate and gradual portraiture of personality. All the Irish Players are what are called, in the slang of the theatre, "character actors." But they draw their portraits mainly by the means of speech; they are sparing of gesticulation; and they rely far less than we do on make-up and facial expression.

Their stage-direction is elementary and casual. They care far less than we do about making appealing pictures for the eye; and they care far more than we do about the delicate, alluring art of reading. They never move about the stage unnecessarily, in the fancied interest of visual variety; often, for long passages, they merely sit still, or stand about, and talk. But, with them, the lines are all-important. Their plays are written eloquently, and they repeat this written eloquence with an affectionate regard for rhythm and the harmony of words.

It is impossible to take leave of the Irish Players without paying some tribute to the most eloquent of all their writers—the memorable poet, John M. Synge. He deeply felt the poetry, the pathos, the tragedy, the humor of the incongruity between the littleness of human actuality and the immensity of human dreams. He continually balances illusions against disillusionments. Illusions are beautiful and funny; disillusionments are beautiful and sad. Life, as he sees it, is at once pathetic and uproarious, being, as it is, a vanity of vanities; it is at once appalling and consolatory, being, as it also is, as glorious as imagining can make it. Our lives are spun of two threads—what we are and what we long to be; and the comedy and tragedy of life arise from our awkward and pitiful efforts to twist these two threads into one.

It can never cease to be a pleasure to see again that greatly named comedy, "The Playboy of the Western World," in which Synge satirizes, with poetic sympathy, the danger that besets an airy, imaginative temperament, unballasted with culture, to lose its anchorage in

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The chorus of that most popular of musical comedies, "The Sunshine Girl," is not at all difficult to look upon

actuality and blow, billowing away upon a sea of dreams. In this whimsical and lyric comedy, and in his massive and appalling one-act tragedy entitled "Riders to the Sea," Synge has carried to its fullest fruition his noble gift for style. In both these plays he wrote with an incomparable eloquence. In the rolling glory of his sentences there is a rhythm as of waters following the moon. His words are immemorial and homely, ancestral, simple, quaint; they glow with gladness as they meet each other; and eagerly they glide along in rhythms, now lilting with laughter, now languorous with melancholy, making evermore sweet music to the ear.

"THE UNWRITTEN LAW"

THE ups and downs of a New York theatre season are emphatically impressed upon the mind of the reviewer who is required to turn suddenly from the enjoyment of "The Playboy" to the consideration of such a sorry effort as "The Unwritten Law," by Mr. Edwin Milton Royle.

The heroine of this melodrama certainly has a hard time in life. Her husband has been drunk for several years before the play begins, and in the first act he disappears from home and leaves her and her two children in the direst poverty. She is befriended in the second act by a genial Irish saloon-keeper, who comes to board with her and promises to marry her as soon as she has secured a divorce; but her hard luck returns with even greater emphasis in the next act, when the Irishman alters his entire character, refuses to marry her, and packs up to run away with a lady of accommodating morals. This is too much for the heroine. She grabs a carving-knife and stabs her erstwhile benefactor dead.

At this precise moment her long-lost husband returns, inexplicably sober. She sinks into a stupor which completely clouds her consciousness; and her husband, relieving her of the carving-knife, assures the police that it was he who killed the Irishman. But in the fourth act, a hypnotist casts the heroine into a trance, reminds her of her memory, and draws from her a confession of the facts. Certain members of the grand jury who are present at this examination agree that no murder has been committed and promise that no indictment will be brought against the heroine or her husband. Possibly they live happily ever after.

Since this melodrama has no theme, since it tells us nothing about life, it would seem that Mr. Royle has been superfluously cruel to his helpless heroine. The Irishman was the best of fellows in the second act, and no plausible reason is afforded for the utter degeneration of character to which he succumbs between the acts. Neither is any reason suggested for the reappearance of the husband at the precise moment of the murder. The audience has a right to resent a gratuitous accumulation of misery in a story so essentially untrue as this.

"THE OLD FIRM"

"THE Old Firm," by Harry and Edward Paulton, was written some years ago and was acted, under another title, by the late Richard Golden. Having seen it at the Harris Theatre in New York, one need not hesitate to say that it it a good play for the road. It would go very well in Kokomo.

A good play for the road is not the same thing as a bad play. The basis of the present piece, for instance, is a clever farcical idea. An elderly inventor in sore financial straits vows that he would gladly sell his soul to the devil to be relieved of the difficulties that encumber him. At the moment—it is late at night—he is alone in a dark room, and a thunder-storm is raging outside. A terrific clap of thunder accompanies the unexpected entrance of a Satanic-looking individual, who is actually a wealthy merchant prepared to pay a large sum for the hero's inventions, but whom the latter takes to be the devil himself.

In the next two acts the conditions of the hero's daily life are greatly ameliorated by a series of natural causes which are made perfectly plain to the audience; but he himself ascribes his astonishing run of good luck to the supernatural intervention of the devil.

This farcical idea is developed with considerable deftness of invention. A lack of humor is displayed, however, in several passages intended to be comic. For instance, the authors have resorted to the expedient of dressing a servant in rags and allowing her to be impudent to every one who calls on her employer. The genuinely comic points in the plot are crudely overemphasized; and the dialogue seems intended for an audience that likes to have its jokes explained.

The elderly inventor is played by that experienced comedian, Mr. William Hawtrey, but it is difficult to guess from what professions the other members of the cast have been recruited. Several of them are unacquainted with the pronunciation of the English language, and nearly all of them seem unfamiliar with the canons of civilized demeanor.

Much sophisticated artistry goes into Effie Shannon's portrait of the widow of fifty in her "Years of Discretion"

"THE SUNSHINE GIRL"

"THE Sunshine Girl" is the most popular of recent musical comedies, and may be accepted as an excellent example of what the comic-opera public seems to want. It exhibits no positive merit as a work of art, but it possesses at least the negative merit of being free from the arrant offenses against good taste which are usually hurled across the footlights by this type of entertainment.

The music, by Paul A. Rubens, is occasionally sprightly, but it rarely rises to the level of the beautiful. In preparing the book, Mr. Rubens was assisted by Cecil Raleigh, the well-known melodramatist of Drury Lane. Mr. Raleigh is part author of "The Whip," and in the present libretto he apparently started out to tell the sort of story with which his reputation is associated. If he had written it as a melodrama, the piece would probably have been entitled "Dora, the Beautiful Soap-Maker;" but since most comic operas must be named after some kind of "Girl," he decided to substitute the present title.

"Sunshine" is the name of the brand of soap that the beautiful working-girl helps to manufacture. The soap-factory is the center of a model community which has been developed by the founder of the works. Upon his death he leaves the property to his young nephew, Vernon Blundell, on condition that Vernon shall work at the business in person for five years and during that period shall not become engaged to be married. Vernon fulfills the first obligation by disguising himself as a laborer and securing employment at the works; and, to conceal his identity the more completely, he persuades his friend, Lord Bicester, to pretend that he is Vernon Blundell and to assume control of the community. The second of the obligations imposed by the uncle's will proves embarrassing to both of the conspirators, for Lord Bicester is already engaged, and Vernon himself falls hopelessly in love with the working-girl for whom the piece is named.

This is the beginning of Mr. Raleigh's story. It hasn't any middle or any end. Before the first act is well under way, the plot is completely cast aside, and the second act is made up entirely of a series of numbers that have no narrative relation to each other. The hero marries the heroine, but that is all that an attentive observer can report about the outcome of the plot.

The interest of the entertainment is therefore confined to the unassorted contributions of the individual performers. Julia Sanderson contributes the charm of personal loveliness. She possesses little talent as a singer and less as an actress, but she dances prettily and is sweet to look upon. The angular and agile Vernon Castle contributes an eccentric performance of a young aristocrat, and dances with an astonishing litheness. Joseph Cawthorn, talking in the Weberfieldian dialect, amuses the audience by his absurdities, and he recites one really clever song entitled "You Can't Play Every Instrument in the Orchestra." No musical-comedy cast would be complete without a fat person. In actual life excessive obesity may be considered a misfortune, but it often makes the fortune of a comic-opera performer. In the present piece, Eva Davenport's impersonation of a cockney cook can be described only by the adjective "immense."

THE DEVOTEE OF NOT A SINGLE SPORT IS BALKED OF HIS GOOD PLEASURE AT PALM BEACH, WHERE IS PROVIDED EVERY SUMMER PASTIME, FROM THE SCIENCE OF GOLF TO THE ART OF SAND BUILDING

A walking party consisting of Mr. Edward Clucas of Philadelphia, Mrs. Lyttleton Fox, and her sister, Miss Rosalie O'Brien, Mr. and Mrs. David Boies of Scranton, and Mr. G. Elton Parks

Mr. and Mrs. J. Shipley Dixon, of Philadelphia, who are honeymooning at Palm Beach. Mrs. Dixon, formerly Miss Mabel Bayard Norris, was married on January 14th

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Mr. and Mrs Lyttleton Fox, indefatigable golfers both, do their share of Palm Beach entertaining, in which dinners at "The Houseboat" play a large part

Master Ogden Phipps is following early in the footsteps of his golf-playing father and mother, Mr. and Mrs. H. C. Phipps

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Mr. Henry C. Frick playing a foursome with Mr. Herbert C. Leeds and Mr. Gerard Bement of Boston, and Mr. H. P. Grier, members of Mr. Frick's private-car party

Olivia and Newton Stokes, the children of the Rev. Anson Phelps Stokes, Jr., the secretary of Yale University. The little girl has been painted by some of the world's most noted artists, and is considered one of the most beautiful children in America

Hight is here achieved in the upshooting bows on the hat, the drooping lines of the black coat, and the perpendicular draping of the skirt

ADDING A CUBIT TO HER STATURE

Miss Pauline Frederick, to Make the Most of Her Inches, Affects in Her Gowning Lines Simple, Long, and Clinging, and Materials of Single Tones

MISS PAULINE FREDERICK, an actress who within the past three years has won considerable fame, must have a strain of French blood in her, that is, if wearing one's clothes with a chic essentially French means anything. And this she has always done. From early childhood she wore her very simple dresses with so much grace that they seemed to mean a great deal more than they would have on most little American girls. Even now she is not a very large girl—only five feet, four inches by actual measurement; but she appears much taller because, like a true Frenchwoman, she knows how to make the utmost of her scant allowance of inches.

Miss Frederick's coiffure is of the simplest; the hair is drawn back softly and the ends tucked under a single comb

There are many ways of doing this, and Miss Frederick resorts to all of them. She carries herself erectly, has two-and-a-half-inch heels on her number two shoes, and wears gowns of long lines. As Zuleika, wife of Potiphar, in "Joseph and His Brethren," Louis N. Parker's pageant now playing at the Century Theatre, the actress has no difficulty in looking stately, for the Egyptian garb of that period had beautifully simple, long, and clinging lines. She designed her own gorgeous costumes for this production, just as she has always done, and as always they show her sure knowledge that simplicity and straight effects are necessary to give slenderness and hight.

A SLIM WHITE GOWN

In most of the gowns she wears, on or off the stage, she appears to be slightly above the hight of the average woman. One of the gowns designed especially to give the effect of hight is shown in the third drawing on page 63. The skirt of white, brocaded crêpe de Chine consists of one width of the extremely broad material swathed about the figure above a petticoat which is revealed by one of the ends of the skirt being drawn up just below the left hip with a rosette edged with two rows of rhinestones and frilled at top and bottom with crêpe de Chine; the loose end forms the train. The simply draped brocade bodice is cut décolleté, outlined with rhinestones, and filled in with a tulle modestie. The sleeves are finished with tulle bands encircled with rhinestones.

HER HAIR AND HATS

With this gown Miss Frederick wears a head-dress of her own designing. It is merely a strand of crystal beads outlined with rhinestones, and ornamented with small leaves that run along the left side to the back of the head. At all times the actress does her luxuriant, light brown hair most simply—parted at the side or in the middle with the ends tucked away at one side under a single comb. The unaffected arrangement of her coiffure is shown in the sketch on this page.

Miss Frederick believes that for every frock there should be a special hat, and her preference is for rather large ones. But there are times and seasons when a little shape is best. Miss Frederick has a very charming small hat, a simple affair of black picot straw with a short, upstanding aigrette fastened to the edge of the brim. It is pictured at the bottom of page 63.

LIVING UP TO HER PSEUDONYM

One of the dainty white frocks which this actress so much affects, and which in times past gave her the pseudonym of "the white lady," is sketched on the extreme left of page 63. White batiste it is made of, embroidered by hand in a large pattern and inset with creamy, lace squares. Scallops of the hand-work just above the hem simulate a straight overskirt; narrower scallops outline the Valenciennes lace that fills in the round neck, edges the sleeves, and defines the short basque of the bodice. A girdle of black velvet ribbon ties in butterfly loops that extend to the shoulders in the back, and in long ends that fall to the hem of the skirt.

Just as simple as this lingerie gown is the mustard-colored frock of Callot crêpe illustrated on the extreme right. The skirt is quite plain, and hangs perfectly straight except at the back, where it is caught up bustle-wise just below the hips. The bodice is finished at the neck with a narrow, upstanding collar and a little tie of white satin with lace-edged, tulle-veiled ends. About the waist runs a soft girdle of the crêpe. Like the collar, the kimono sleeves are finished with white Holbein fluting, a frilling of unusual daintiness and not to be obtained in this country.

WHEN MOTORING

Like most actresses, Miss Frederick does not spare herself in her work; but leisure hours she must have, and these she uses chiefly for reading in French and English and for singing. She sings very charmingly, for her naturally fine voice has had an excellent training, as it was once intended that she should go upon the operatic stage. Miss Fred-

Miss Frederick's penchant for white has won her the pseudonym of "The White Lady." Here the frock is of lingerie, sashed with black velvet ribbon

The actress's only outdoor sport is driving her own car, and for it she is wearing this season a clay-colored ratine, collared in gray velvet and buttoned in pearl

Another white gown, that consists of one width of brocade wrapped around the figure in lines that give with the utmost success an effect of hight and slimness

A supremely simple gown of mustard-colored crêpe that permits itself the frivolity of white Holbein flutings, a frilling unobtainable in this country

erick's sole outdoor sport is driving her own motor car. This season, when enjoying this pastime, she wears a quite wonderful wrap of Virginia-clay-colored, summer-weight ratine—the coat pictured second from the left on this page. The fronts close diagonally with gray, smoked pearl buttons and loops of twisted ratine. A box plaited back is fitted to a narrow yoke. The large collar is of gray velvet, and the sleeves are deeply cuffed with the ratine. The bonnet, somewhat in Dutch effect, is of the dull red fabric faced with gray velvet, and over it is draped a voluminous veil of the loveliest gray tone. This is a wonderfully artistic color combination, and at the same time one that is serviceable for dusty motoring.

TO ACHIEVE HIGHT

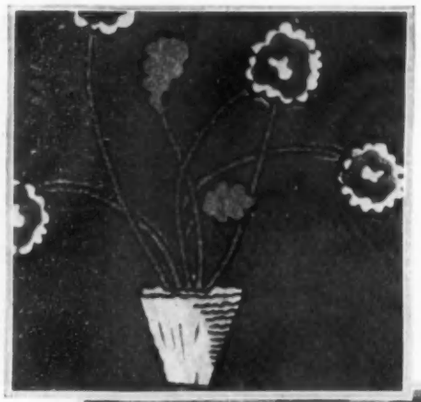
A favorite jacket of black satin is shown in the large drawing on page 62. The lines of it are gracefully long and drooping, and assisted by the upshooting bows on the hat and the perpendicular draping of the dress skirt, an effect of hight is achieved. The back consists of a Watteau plait that starts from a deep yoke and falls over a circular peplum which fits smoothly at the top and lies in rippling folds below the hips. The sleeves are set into satin-piped arm-scyes. A narrow fold of the material forms a belt, and the loose, open fronts reveal a frock of green-and-black checked louisine. The bodice fastens from a creamy lace yoke down to the waist with tiny, black satin buttons, and the front folds of the skirt, which lap over a black satin petticoat, slightly drawn up. To this costume belongs a hat of black straw, crowned with a puffing of black satin and a huge bow of four long, wide loops made of the same soft material.

Miss Frederick prefers large hats, but there are times and seasons for little shapes, and this one of an aigrette-trimmed, black, picot straw, she is wearing this spring

DO YOU WEAR A "BABANI"?

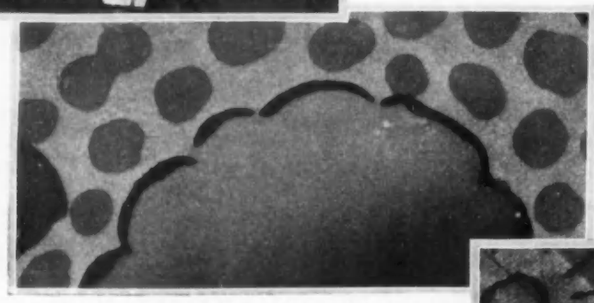
When Miss Frederick was asked if she had a "Babini" (a straight, scant garment, recently popularized, that falls in at the ankles, with long, kimono sleeves and a wide opening at the neck through which the head is pushed), she replied that she had three. The one which she wears to and from the theatre—under a long cloak, of course—is of darkest blue satin embroidered in dark blue. A second Babani is of indigo-blue chiffon with a plaited satin underdress. The third is a wrap of blue satin verging on violet and outlined about the wide neck with a silvery gold stenciling that continues the length of the sleeves. This last is worn in one of the principal scenes of "Joseph and His Brethren."

AT LAST COMES A BRILLIANT REFUTATION, IN THE GUISE OF "FUTURIST" SILK, OF THE TIME-PROVED STATEMENT THAT "THERE IS NOTHING NEW UNDER THE SUN"

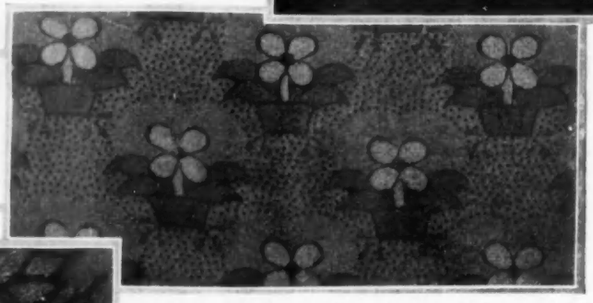


On a "fleur de soie" ground is set a pot from out of which bloom craftsman-like flowers. Price, $3.50 a yard for material, 44 inches wide

Among the costly weaves used this season for wrap linings is this soft, durable "pussy willow" crêpe, splashed with bouquets of pansies



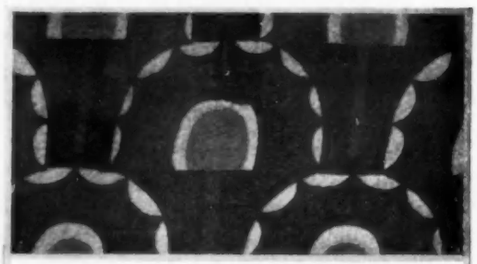
A white ground dotted in blue and spotted in red and brown is a pattern that at once proclaims its Martine origin. This satin foulard is $6 a yard, 36-inch width



A yellow silk of very soft warp upon which are printed red-leafed, white flowers planted in purple pots. The material is 44 inches wide, and the price, $4.50 a yard

An exclusive Paquin design of flesh-colored "fleur de soie" stamped with old-fashioned flowers in red, white, yellow, and dark brown

Rose, dull blue, green, and orange, outlined in black, is the bewildering color-scheme of this Martine printed satin. These silks, exploited by Poiret, are the "dernier cri" in Paris, and truly they do "cry" out unless used sparingly and discreetly. The pictured fabric is made 36 inches wide, and costs $6 a yard

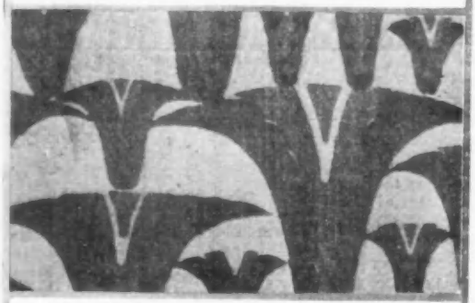


The "Wiener Werkstaette," a Viennese school of design, is producing such handblocked fabrics as this one in red, blue, green, white, and black

Paquin is favoring this design of satin printed with an allover pattern of small Prince of Wales feathers on a dark blue "picoté" ground

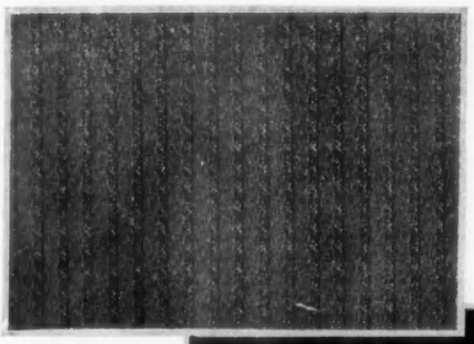
On a white ground are blossoms, leaves, seeds, and vines in blue, green, and red—colors as primitive as those used by the Tartar peasants

A preference for allover effects is shown in the satin foulards. That called "the design of a thousand roses" is a blending of rose tones

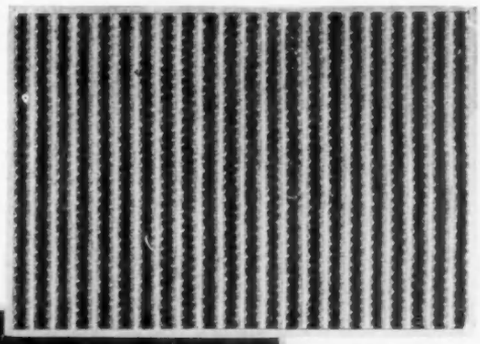


Stiff rows of conventionalized morning glories, blue and green, emblazoned on a white background. These silks, 31 inches wide, cost $4 a yard

WHAT THE AMERICAN MANUFACTURERS HAVE PRODUCED FOR THE TAILOR-MADES AND THE TOP COATS FOR SPRING

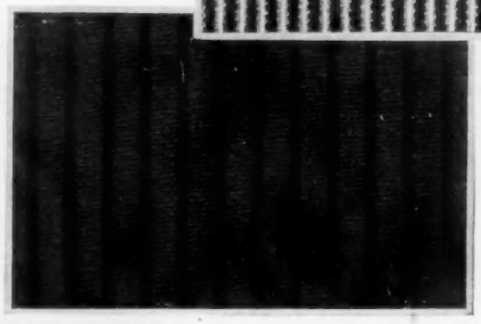


The American Woolen Co. produces a novelty in cord effects by having the ground of one color and the cord woven of another

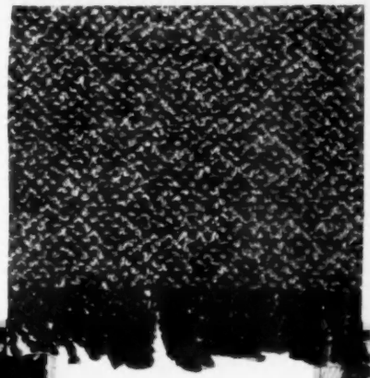


The familiar "magpie" suiting is no less popular than usual, as shown in this light-weight Bedford cord from Wm. F. Read

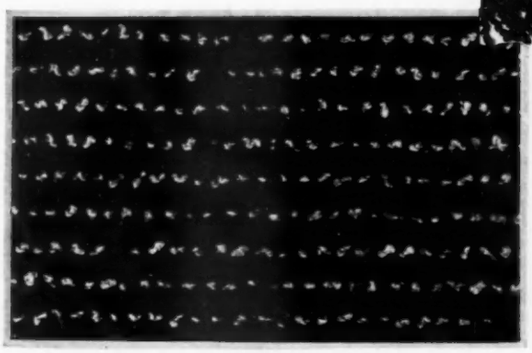
One stripe black and one stripe blue in a Bedford suiting that is just the right weight for a good-looking spring tailor-made



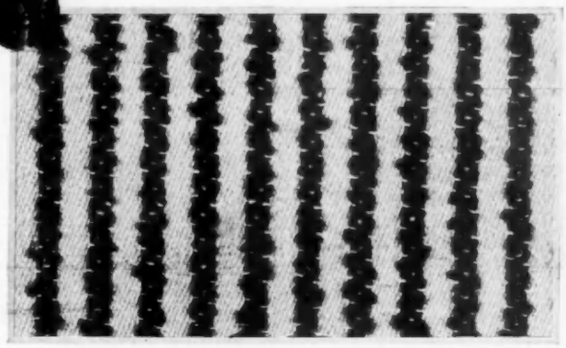
Combinations of black and a color are particularly good; here a wide raised welt of gray alternating with a black line



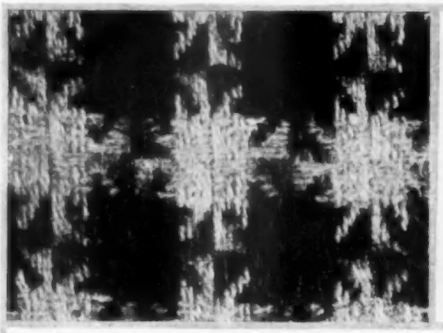
The Kismet cloth, or silk éponge, as manufactured by Migel for tailored suits, has the texture of a knitted muffler or silk necktie. It is shown here in a pepper and salt mixture



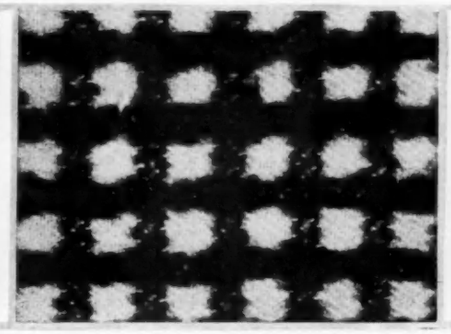
Another motif of the novel Kismet cloth in black broken by irregular lines of white



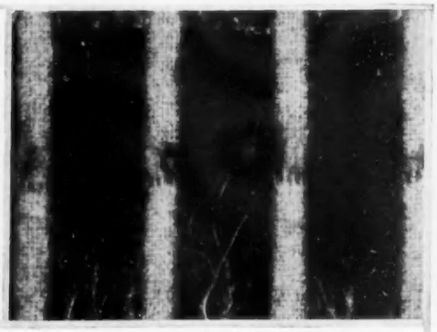
In this ratine-striped coating the black line is made of loops, couch-stitched to the surface



The big, loose-woven check of this cloaking is particularly suitable for a sports coat



A diagonal white serge coating which has taken unto itself a woolly, black ratine check



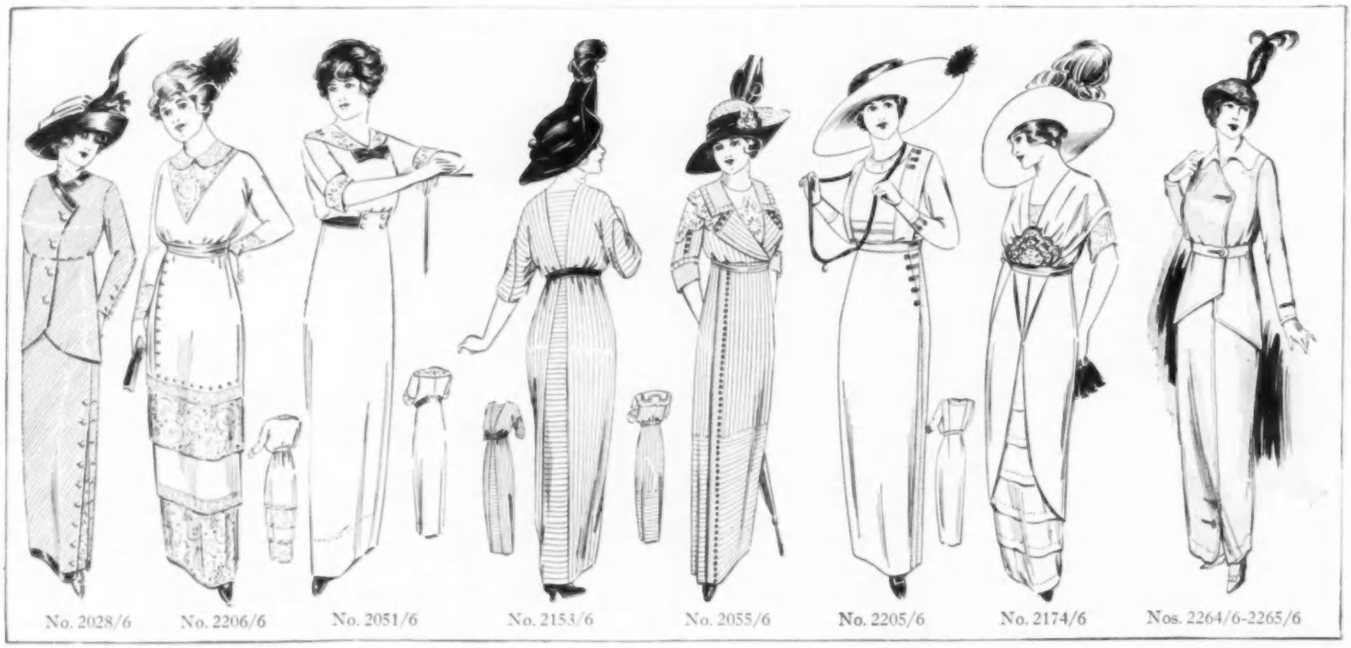
A Mackinaw "tuft" of camel's hair is used on a broad-striped, soft, coat fabric

WITH THE UNFAILING REGULARITY OF SPRING ITSELF COMES A NEW VARIATION OF MAGPIE COMBINATIONS

FABRICS OF AMERICAN WOOLEN CO., MIGEL & CO., AND WM. F. READ

VOGUE PATTERN SERVICE

Practical Modes for the Spring, Showing the Smart Russian Blouse and Variations of Drapery Which May Be Achieved with Vogue Patterns



No. 2028/6 No. 2206/6 No. 2051/6 No. 2153/6 No. 2055/6 No. 2205/6 No. 2174/6 Nos. 2264/6-2265/6

Nos. 2290/6-2291/6

This would be smart of moire antique in an absinthe shade

Suits Nos. 2264/6-2265/6 and No. 2028/6 would answer for general wear made of Bedford cord. Afternoon street gowns such as Nos. 2290/6, 2291/6, and 2170/6 may be made of faille or moire antique in blue or Chéruit tan. Gowns for striped materials are typified in Nos. 2153/6 and 2055/6, while plain serge could be used for Nos. 2051/6 and 2205/6. For theatre wear No. 2174/6 made of crêpe would be charming. The patterns illustrated cost 50 cents for waist, coat or skirt. Sizes 34 to 40 inches bust measure.

VOGUE'S SEMI-ANNUAL EXHIBITION OF CRINOLINE MODELS

At 303 Fifth Ave., New York

Those interested in crinoline models are cordially invited to this exhibition, which will display original new modes not shown in Vogue. This is a unique opportunity for the woman who covets early and dependable fashion information, whether it be used for professional or for home dressmaking. The New York exhibition, which will be open from March 4th to March 22nd, will be held at 303 Fifth Avenue, at the corner of Thirty-first Street.

Following is a list of the hotels in different cities where The Vogue Crinoline Models will be displayed. In order to present them at the earliest possible date, they will be shown simultaneously in different cities.

Albany	Apl. 10, 11	The Ten Eyck.
Baltimore	Apl. 17, 18	The Rennert.
Boston	Apl. 14 to 19	149 Tremont Street.
Buffalo	Mch. 31, Apl. 1	The Iroquois.
Chicago	Mch. 17 to 21	The Auditorium.
Cincinnati	Mch. 31, Apl. 1	The Sinton.
Cleveland	Mch. 28, 29	The Colonial.
Columbus	Apl. 2, 3	The Chittenden.
Detroit	Mch. 24, 25	The Pontchartrain.
Harrisburg	Apl. 10, 11	Commonwealth Hotel.
Hartford	Apl. 29, 30	The Allyn House.
Indianapolis	Mch. 28, 29	The Claypool.
New Haven	May 1, 2	The Taft Hotel.
Philadelphia	Apl. 21 to 23	The St. James.
Pittsburgh	Apl. 5 to 8	The Fort Pitt.
Portland	Apl. 23, 24	The Lafayette.
Providence	Apl. 21	The Narragansett.
Rochester	Apl. 2, 3	The Seneca.
St. Louis	Mch. 25, 26	The Jefferson Hotel.
Springfield	Apl. 28	Hotel Worthy.
Syracuse	Apl. 4, 5	The Onondaga.
Toledo	Mch. 26, 27	The Secor.
Utica	Apl. 7, 8	Hotel Utica.
Washington	Apl. 14 to 16	The Raleigh.
Worcester	Apl. 26	The Bay State.

No. 2170/6

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Boston	416 Boylston Street
Atlantic City	1913 Boardwalk
Nice	16 Avenue Masséna
Vienna	2 Kärnthnerstrasse
Rome	144 Corso Umberto

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"I am sure I have been greatly benefited by Sanatogen. My sleep is fifty per cent. better than it was one year ago, and my mind and strength are much improved."

Mme. Sarah Grand,
Author of the "Heavenly Twins," writes:
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The work of a physician author, beautifully illustrated, which tells you some really interesting things about your nervous system, facts which vitally affect your well-being and which therefore you ought to know. This book also tells the story of Sanatogen convincingly, from the point of view of a physician, but so that any layman can understand it.

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WHAT THEY READ

STORIES FROM PICTURES, by DOUGALD STEWART WALKER and HELEN MACKAY, should not be mistaken for a mere bit of book making, for a volume of text merely "written around the pictures." Indeed the delicate little impressionistic bits that go to make up the text are wrought with care, and most of the time with victorious effect. They are without that touch of the unwholesome so often felt in impressionist sketches, and without any cheap sentimentality such as is the bane of so much writing designed to catch and hold the elusive. If Helen Mackay really wrote these bits under the influence of Mr. Walker's unusual and remarkably lovely pictures, she managed to infuse into her work an originality rarely found in matter "written for pictures." Mr. Walker's delicately drawn little black and white decorations are strongly Japanese in inspiration, but the colored pictures show far less of the oriental influence. These stories will make excellent reading, not so much for reading by the children themselves, as for grown folk who judiciously read aloud to younger persons between the ages of ten and fourteen. They are, however, fitted for adult minds. (New York: Duffield & Co., $2.50 net.)

THE PERFECT GENTLEMAN: A GUIDE TO SOCIAL ASPIRANTS, by HARRY GRAHAM (COL. D. STREAMER), reveals that brilliant humorous versifier, as a satirist in prose. The papers making up this clever little volume are presented as a compilation from those of Reginald Drake Biffin, who, we are permitted to learn from the preface, after some years of highly snobbish existence in London, left his country for his country's good. Mr. Biffin, of course, has highly conventional views, and the fun of the book lies in the merciless exhibition of Biffinism. There is a great deal of wholesome castigation in all this, and much of Mr. Graham's characteristic wit, but it will not be easy to persuade those who have enjoyed his verse to accept his prose as a substitute. Apparently the limitations and difficulties imposed by verse taught Mr. Graham brevity of style, which, unhappily, he does not retain in the freer and easier medium of prose. Thrice as much labor would have given us the essentials of "The Perfect Gentleman" in the author's characteristic verse, but the product would have been much more than thrice as acceptable. Lewis Baumer's illustrations are genuinely funny. (New York: Duffield & Co., $1.25 net.)

SOCIAL LIFE IN OLD NEW ORLEANS by ELIZA RIPLEY, belongs with those reminiscent books of which our American civilization has developed far too few. Mrs. Ripley's book is made up of articles originally contributed to a newspaper of her native city, and as reproduced here they have less of the casual and trivial aspect than one usually notes in books made up of such fugitive material. What the author has to tell concerns the New Orleans "befo' de wah." In the forties, Mrs. Ripley was a lively child; a woman of twenty-two when she married in 1854. What she depicts is not a pretentious, but a simple society, and she makes no attempt to convey the impression of wealth and splendor in her surroundings and the associations of that day. She knew, however, many interesting, and some important men and women, and she saw much of social life in New Orleans and elsewhere in Louisiana. Nothing quite like the society she pictures is to be found in recent fiction or reminiscences, and hence, while the tale she has to tell is not important historically, it is precious in embalming for us a vanished social life. (New York: D. Appleton & Co., $2.50 net, postage 20 cents.)

FOLLOWING THE TRAVELERS

SENSATIONS OF PARIS, by ROWLAND STRONG, endeavors with brilliant success to convey the author's impressions of the splendid, gay, and audacious Parisian surface life as seen on the boulevards and in the cafés, restaurants, and other resorts frequented by wits, poets, pressmen, and the irresponsible youth of a great city. Mr. Strong writes extremely well, with a tolerant enjoyment of the world he would have us see, and seemingly from an intimate acquaintance with all that he describes. Some of his personal portraits are done with extreme neatness of effect, and his accounts of places and customs is enough to make the gayer portion of his readers take the next boat for Havre. It would be cheaper, however, to re-read Mr. Strong's book, order an absinthe drip, if that boon is still procurable, at the most Parisian of New York cafés, and see Paris in imagination through the smoke of a bar cigarette, and in the iridescent gleams of the diluted and delightful poison. As to Mr. Strong's illustrations, most of the photographs and many of the sketchy line drawings are well worth while, but the more ambitious black-and-whites add nothing to the value of the book. (New York: McBride, Nast & Co., $2.50 net, postage 20 cents.)

A WANDERER IN FLORENCE, by E. V. LUCAS, gives, in less than 400 pages, much that the tourist would like to know of the wonderful city on the Arno. Mr. Lucas deals with history,

(*Continued on page* 70)

The Latest Blouse Modes of Paris

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Absolutely the last word in blouses, for these models were hurried here by our blouse chief—and the cleverest copyist in New York started to reproduce them before they were in this country twenty-four hours

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A—Surplice Blouse, trimmed with finely pleated frills of shadow lace. Plain white crepe de chine, $8.95; Broche crinkled crepe, $10.75.

B—The Blouse with the moire silk collar and silk cord tassels—the latest fad in tailored fashions. Typical shirt yoke and sleeves. White crepe de chine, $6.95; white tub silk, $5.75.

C—Lingerie Blouse of sheer batiste, inset with an excellent imitation Point Venise lace—collar inset with the same, and edged with flutings of Valenciennes lace which also give a dainty finish to the revers that are attached to collar. Black silk cravat, that is fastened under collar is draped under revers and ties in bow. The yoke, which is finely tucked, is joined to the cluster tucked back with dainty veining, $3.95.

D—The New Frill Blouse, trimmed with pleatings and insertions of shadow lace, and bow cravat of black maline. Plain white crepe de chine—finest quality, $12.75; Broche crepe de chine, $16.75.

E—The coat collar-and-revers Blouse, with bishop effect sleeves. Entirely of white crepe de chine, or with collar and revers of white moire, $6.95. Also entire blouse of moire, $6.95.

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NEW YORK

WHAT THEY READ

(*Continued from page 68*)

painting, architecture, sculpture, literature, and topography. He discusses the great men of the city and their works—Donatello, Dante, Botticelli, Savonarola, the several Medici rulers, Michelangelo, Giorgione, and all the rest who wrought and taught that Florence might be great and beautiful. (New York: The Macmillan Company, $1.75 net.)

IN NORTHERN LABRADOR, by WILLIAM BROOKS CABOT, illustrates once more the wise saying that he who goes a journey sees what he takes with him. In Mr. Cabot's intellectual and spiritual camp equipment were more than the usual supply of imagination, of dry Yankee humor, of joy in life in the open, of pleasure in natural beauty, of quick and sympathetic insight into primitive peoples. A knowledge of bird and beast, an acquaintance with geology, and skill in the handling of small boats also helped to make his journeys fruitful. He encountered hardships requiring endurance and courage, and some real dangers, while his explorations brought him into regions not before visited by whites. The record here set down is rather that of the man than of his adventures. Had his wanderings led him into such experiences as those that Dana records in "Two Years Before the Mast," Mr. Cabot might perhaps have produced a book of wider appeal and greater charm than that remarkable volume. It is his peculiar triumph to have invested a land that seems to most persons singularly unattractive with an interest that every careful reader of his book must strongly feel. There is hardly a page even of the traveler's routine record without its trait of quiet humor, its bit of human interest, its illuminating flash of imagination, or its revealing expression of the narrator's joy in the open. Mr. Cabot's performances with the canoe in difficult waters will impress canoeists, while his pedestrian feats in rough country and under unfavorable conditions will have their significance for explorers. For the ordinary reader accustomed to the sheltered life, however, the record of the author's contact with Indian and Eskimo, half-breed and civilized trader, bird, beast, and fish, will constitute the chief merit of his book. Mr. Cabot's style at its best is literary without a trace of effort. Much of his text, however, sounds like a direct transcript from his diary, and the defect of his style lies in the too frequent use of short sentences in immediate succession; but even here he often achieves a literary quality. On the whole, the most evenly, well written part of the book, and that likely to please readers of all sorts, is that concerned with his visit to the Indians during the journey of 1906. The closing pages of that particular record are delicious, as is the last paragraph of the 1910 journey. The appendix on Mice would have pleased Gilbert White. (Boston: Richard G. Badger, $2 net.)

THE FLOWING ROAD, by CASPAR WHITNEY, tells the astonishing story of the author's exploring voyages on the great rivers of South America, belonging to the Amazon and Orinoco systems. These remarkable voyages were made upon five different occasions within the past ten years, and in many instances the voyager penetrated into regions unknown to white men. He saw strange peoples, curious birds and beasts, the largest and most brilliant butterflies in the world. He braved the dangers of swamp and rushing torrent, poisonous snakes and insects, ferocious beasts, savage men, and, worst of all, at a highly dramatic moment, the treachery of the native who had long shared his journeyings, and who was caught in the act of deserting his employer with all his money and food at a place where a lone explorer thus crippled must almost inevitably have perished. There are many excellent episodic narratives in this admirable book, but none more likely to move the sympathy and imagination of the reader than that of Mr. Whitney's humane and triumphant dealing with the traitor. A closing chapter gives excellent practical advice to intending explorers. Mr. Whitney need not have apologized for his clear and highly interesting pictures. (Philadelphia: J. B. Lippincott Company, $3 net.)

A WAYFARER IN CHINA is by ELIZABETH KENDALL, who heads the department of History at Wellesley College, and takes advantage of long holidays and sabbatical years to see strange peoples in distant parts. The journey that begot this volume was a notable undertaking for a lone woman, since it took her from her own land to Tonquin of the French, thence into the heart of China, to the edge of Tibet and across Mongolia. Miss Kendall writes admirably, and observes with the sympathetic yet intelligent care of a woman well-educated and highly trained. Her journey was made just before the disturbances leading up to the republican revolution, but she saw little disorder, and concerned herself with the land and the customs of the people, rather than with politics. It is impossible to read this book without realizing how ridiculously inadequate is our notion of the Chinese derived from contact with the ordinary washerman of our own cities and villages. The traveler saw dreadful things in the famine district, and equally dreadful things of a different kind elsewhere, but she saw also much to charm in both people and country. There are, indeed, no dull pages in this capably written and beautifully presented volume. Miss Kendall's illustrations are many, nearly all interesting, and some extremely beautiful. (Boston and New York: Houghton Mifflin Company, $2.50 net.)

VISTAS OF SICILY, by ARTHUR STANLEY RIGGS, F.R.G.S., is a closely packed and well-written volume of nearly 300 pages detailing the author's observations in many parts of the fascinating island, the prey of so many conquerors, the home of so many successive civilizations. Mr. Riggs's introduction is briefly historical, but he is concerned less with the past of Sicily than with its present, and this he shows us by aid of both pen and camera. He does, however, from time to time introduce a new chapter with historical facts, and the reader will rise from the book with a fair knowledge of what Sicily is and also what it was. The many illustrations are well chosen and successfully reproduced. (New York: McBride, Nast & Co., $1.10 net.)

GOING A-NOVELING

THE PARASITE: A NOVEL, by HELEN REIMENSNYDER MARTIN, illustrates how far astray a clever person may go when she finds herself outside her native social element. Mrs. Martin knows from childhood the people of the "Pennsylvania Dutch" counties, and she perhaps knows from more or less recent contact the urban society of Maryland, but the former she can treat in a fashion to convince at least those who were not born and bred in Lancaster or Bucks, while the latter she treats in a fashion to convince nobody. She has used such familiar family names in Maryland as Claiborne, Randall, Dorsey, Ridgeley, Laird, Lowndes, but without knowing that Laird is a fairly recent and accidental Maryland

(*Continued on page 72*)

SPRING AND SUMMER DRESSES

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NEWLY ENLARGED DEPARTMENT FOR WOMEN AND MISSES

MODERATE PRICES A FEATURE

Afternoon Dress of Crepe de Chine with over coatee effect of self-matched silk eponge; the tendency towards plaits in the new straight skirt; staple colorings may be had, featuring Benjais, Cherry, Noisette and Sand. A good model for all sizes to 42 bust. *Price,* **39.75**

A decidedly Frenchy runabout dress of Crepe de Chine, with vestee and deep, odd-shaped sailor collar toning orientally with the Bulgarian girdle. Especially adapted for young women. In Navy, with Besnard red vestee and collar; green, with brown, terra cotta and green; Copenhagen, Maize and gold. Sizes 32 to 38 bust. Price, **35.00**

Misses' and small women's dancing dress of Ecru lace, with fine grade silk French bowed girdles of all the new colorings. Rhinestone, button-trimmed; sizes 32 to 36. *Price,* **25.00**

The same model in Pointe d'Esprit for graduation and confirmation. *Price,* **15.00**

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FOR THE SPRING OF 1913
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Fabrics of our exclusive importation—Workmanship of the highest excellence—Moderate prices—The fitting of every garment will be under the personal supervision of Mr. Stein.

8 AND 10 WEST 36TH ST.
NEW YORK

WHAT THEY READ

(*Continued from page* 70)

name imported from Scotch-Irish, mid-western Pennsylvania, and without achieving by this little device the genuine truth of local color. In plot the tale is improbable, and as to the dialogue, it is true neither to general human nature nor to local peculiarities. Like most Northerners, Mrs. Martin has not divined the subtle social democracy of Maryland and the South, a democracy inherent in a society in which every creature of the dominant race is recognized as in some sense the equal of every other, because the gap between white and black yawns so wide as to make differences between white and white almost negligible. All this is both more and less than true, but it would take half a volume to set forth the subtleties of Southern society, and the remoteness of Mrs. Martin's book from the local truth. (Philadelphia: J. B. Lippincott Company, $1.25 net.)

BUBBLES OF THE FOAM, by F. W. BAIN, will be welcomed with joy by all who have known this remarkable author's preceding stories of East India life. As in other volumes, Mr. Bain keeps up in this the elaborate pretence of having translated his material from an ancient manuscript, but the story is none the worse for this transparent fiction. This is a symbolic love story, enthralling in its interest, exquisitely written throughout, and at moments distinguished by a poetical prose that never falls into metrical form. The passion of the tale at its best is conveyed with absolute success, and the pathos at one point, at least, is so genuinely moving as to touch the reader's fount of tears. So lovely a bit of symbolic fiction and one so distinguished for flawless taste and exquisite touch, no recent season has given the world of English readers. (New York and London: G. P. Putnam's Sons, $1.25.)

THE ORDEAL: A MOUNTAIN ROMANCE OF TENNESSEE, by "CHARLES EGBERT CRADDOCK," takes Miss Murfree back to the region where she won her early laurels, but not, except incidentally, to the simple folk whom she used to paint so well. Mountaineers she has, indeed, in this tale, but they are mere accessories to a romance of folk belonging to the great and civilized world, and that world is not a congenial one to her pen. She opens with a remarkably strong situation, but does not make the best use of it, and she is put to seriously improbable resorts to keep the machinery of her story moving. (Philadelphia: J. B. Lippincott Company, $1.20 net.)

THE STRONG HAND, by WARWICK DEEPING, takes the author back to his favorite field and most congenial scenes, rural England and the classes from the upper middle, downward. His hero this time is a rugged young surgeon whose power and sense enable him, after a long struggle, to dominate with his ideas of sanitary living a backward community in which the wretchedly poor cottagers are the tenants of a selfish landlord class. The story of John Wolfe's struggles is told in Mr. Deeping's best style, and the tale abounds in varied human types, while it has much humor and no little pathos. (New York: Cassell & Co., $1 net.)

THE FORTUNES OF THE LANDRAYS, by VAUGHAN KESTER, published with small success seven years ago, is now revived in a handsome, illustrated edition, with the hope that it may share the glory of the hapless young author's popular stories, "The Prodigal Judge" and "The Just and the Unjust." This story has the same largeness of plan that characterizes "The Prodigal Judge," but nothing so brilliantly realistic as the earlier chapters of "The Just and the Unjust." It does continue the promise of both those books, each of which, by the way, has grave defects that the author, had he lived a few years more, would doubtless have avoided in later works. To the critical reader "The Fortunes of the Landrays" will have the interest attaching to the early work of one who might have done remarkable things, while for the seeker after a story, it is likely to be sufficiently rewarding. Leon Bracker's illustrations have excellent drawing and composition, and a realism that does not exclude romantic interest. (Indianapolis: The Bobbs-Merrill Company, $1.35 net.)

LINDA, by MARGARET PRESCOTT MONTAGUE, is a story of Boston and the backwoods done without sentimentality, and with touches of poignant truth. The untaught girl, Linda, learns of love from several different men. With one she is forced into a marriage, loveless on her side, but redeemed on his by a genuine if crude passion. Another she puts to the test just in time to find where he is fatally wanting. Still another, we are given to suppose, will turn out worthy of the idealistic and poetic Linda. (Boston and New York: Houghton Mifflin Company. $1.20 net.)

JOHN AND IRENE, by W. H. BEVERIDGE, has an introduction telling briefly the story of a man much interested in the feminist movement, and his final dismay when the woman to whom he is betrothed, and whom he seeks to educate in the theory of the movement, not only accepts his philosophy, but insists upon putting it into practice, with the result that the engagement is broken. After this introduction comes an anthology of quotations about women, arranged in groups to fit the mood of the John and Irene courtship, engagement, and final shipwreck. The introduction is clever, and the quotations are most entertaining. (New York: Longmans, Green & Co., $1.50 net.)

THE LOST WORLD, by SIR ARTHUR CONAN DOYLE, belongs with the author's extravaganzas, and is written in his accustomed easy and confident style of cleverly factitious realism. The autobiographic hero's love affair is merely the means of sending him upon the quest that forms the subject of the story. That quest, made in company with a little group, including several extraordinary characters, takes the party to a remote region of South America where prehistoric creatures and conditions still exist. It is the adventures of civilized men under such conditions that lend excitement and point to Sir Arthur's brilliant extravaganza. As a contribution to literature, the book has little value; as a bit of entertaining fiction, it is likely to have many readers. (New York: George A. Doran Company, $1.25 net.)

THREE BOOKS OF INSTRUCTION

WHY GO TO COLLEGE, by CLAYTON SEDGWICK COOPER, is far more than its title implies, though it is also a wise attempt to show sound reasons for the academic education. Taken as a whole, however, the book is less an argument directly in favor of going to college than a sympathetic study of the American undergraduate in his various aspects. Mr. Cooper cordially recognizes the joyous irresponsibility of the college youth, heartily acknowledges the great usefulness of athletics, approves the fraternity system, and strongly

(*Continued on page* 74)

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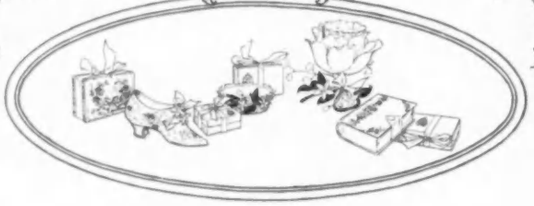

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SEND us the color scheme for your wedding, the number of guests expected at the reception and the size of the bridal party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas.

These will include prices of DEAN'S famous Wedding Cake in boxes with monograms of distinctive design, the Bride's Cake, containing special gifts, unusual favors for the bridal party, cases for ices, special confetti, the bride's cake knife, the marriage service book and wedding certificate, the wedding gift record, etc.

Established Seventy-four Years

Dean's

628 FIFTH AVENUE New York

WHAT THEY READ

(*Continued from page 72*)

emphasizes the worth of human association. On the other hand he sees the danger of overdoing the social and athletic side of college life, and strongly insists that study shall have its essential place in the life of the undergraduate. He equally insists upon the need in the faculty not of mere learning, but of character and teaching skill. The personal influence of the teacher he thinks of prime importance. While recognizing the natural response to current demand in the stressing of practical studies, he makes a manful plea for the things that help toward discipline and culture. The volume hardly needed illustration, but it is in the main happily illustrated. (New York: The Century Company, $1.50 net.)

INCREASING HOME EFFICIENCY, by MARTHA BENSLEY BRUÈRE AND ROBERT W. BRUÈRE, is an attempt to show how modern methods may be applied to domestic economy. The book has a chapter on "What the Home is For" which must be regarded as partly wise and partly silly. Other chapters deal intelligently and minutely with systematic domestic budget-making, with home administration, with the cost of children, with the launching of the child on a career, with saving and efficiency. What is best in the book may be found in its practical figures and suggestions. What the volume lacks is a recognition of the value attaching to the intangible in the home, the quality of generous warmth engendered by the family circle, a warmth that serves to cheer not only the household but the guest and the stranger. In style the book is lively, though not always in the best of taste. It will be an extremely useful and suggestive book to many, but its readers have to remember that while the home may be a hive, it is also something vastly more important as a center of spiritual, intellectual, and social ideals. (New York: The Macmillan Company, $1.50 net.)

INTERPRETATION IN SONG, by HARRY PLUNKETT GREENE is an attempt by a competent artist of the lyric platform, to show others how to do the things that he attempts with so much success. Mr. Greene finds that many excellent voices are lost to the lyric art through mistakes of training, and this book is designed to show how this fatal mistake may be avoided. The book is for professionals rather than for amateurs, though it would serve well such of the latter as are willing to do really hard work. Mr. Greene writes with point and vigor, so that his less technical chapters are interesting even to the unskilled and untaught. (New York: The Macmillan Company, $1.50 net.)

A BOOK OF POEMS

THOSE who remember the essays of Miss Rose Elizabeth Cleveland, published while her brother was the occupant of the White House, will be interested in the news that Mrs. Douglas Robinson, sister of Theodore Roosevelt, has issued a volume of poems. Our Presidents and their families have contributed little to literature properly so called, though the published writings of Presidents bulk rather large. Most of them, however, have confined themselves to state papers and political or historical discussion. Lincoln was the one man among them with an essentially literary prose style distinguished for great variety, and rising at appropriate moments to rare nobility of form and expression. The attempt to magnify Mr. Cleveland's rather ponderous prose into genuine literature has utterly failed. His sister's efforts at literature were neither better nor worse than those of other earnest and fairly well read women, but it was plainly not her vocation. As to Mr. Roosevelt, he has published more matter not directly related to politics and the business of the chief executive than almost all the other Presidents combined, but in spite of his systematic education, native vigor, and really wide reading, he has never attained a genuinely literary prose style. His writings and those of Mr. Cleveland when placed side by side with the mere routine official utterances of Lincoln are seen at once to be totally without the perfection of form and almost flawless taste of nearly everything that came from the pen of the Illinois railsplitter. As Mr. Cleveland was essentially unliterary in a different way from the far more accomplished Theodore Roosevelt, so the two sisters of these men, as seen in their published writings, are in their own different fashions without the essentially literary touch. The literary gift is a mystery that may or may not yield up its heart to the relentless analysis of the self-confident modern critic armed with a method, but as yet nobody has explained, except by the indefinite and elusive term "temperament," why Abraham Lincoln could never write badly, and why Grover Cleveland and Theodore Roosevelt could never learn to write thoroughly well from the point of view of those who love letters. As to the two ladies, although there have been skilled women of letters born and bred in Presbyterian parsonages, and largely occupied in teaching youth, and other women born to the heritage of the great social world who have written noteworthy prose or verse, something has equally prevented Miss Cleveland and Mrs. Robinson from doing the like. Perhaps the two sisters are temperamentally too like their brothers to conquer the difficult art of writing thoroughly well. Literature is no respecter of persons, and the lyric muse in particular has a fondness for low company. (New York: Charles Scribner's Sons, $1.25.)

BOOKS RECEIVED

"Rodin," a volume in a series entitled "Little Books on Art," by Muriel Ciolkowska; a general essay on the sculptor, with sketch of his life, a discussion of his masterpieces, and twenty-five illustrations, one a frontispiece portrait of Rodin, the rest showing examples of his work; bibliographical list, and index. (Chicago: A. C. McClurg & Co., 50 cents net.)

"Benvenuto Cellini" (Little Books on Art), by Robert H. Hobart Cust, M.A., Magdalen College, Oxford; an account of the life and art of the famous autobiographist, with extracts from the autobiography, an attempt to appraise the artist, and a list of his writings and art works, together with forty-two illustrations, showing a portrait of Cellini, and many of his statues, medals, plaques, and the like. (Chicago: A. C. McClurg & Co., 50 cents net.)

JOSEPH STEIN & CO.,

Announce A

SPRING OPENING

WITH all the newest developments of the season's vogue expressed in the very height of refinement and artistic attractiveness, this Spring Opening Exhibit of distinctive Tailored Suits should prove to be of the utmost pleasure and interest to every woman of discriminating fashion tendencies.

The materials, colorings and diversified styles of 1913 are truly wonderful. If you desire nothing more at this time than authentic knowledge of what is really correct and individual, attend this fashion exposition.

The reputation this establishment has built up for Tailored Suits of character, superior tailoring, supreme styles and reasonable prices will be maintained.

21 West 45th Street, New York.

Queen Quality Shoes

Smart Spring Styles

QUEEN QUALITY dealers all over the country are now showing the latest Spring models.

London has contributed some suggestions in walking boots; Paris some dainty ideas in heels and vamps, and New York a few Fifth Avenue conceits.

In addition every one has the famous *flexible sole* which insures perfect comfort and correct fit.

Here are some of the new models:

2208 Patent Colonial Tie, Gun Metal ornament, **Welt.**

4212 Dull Kid, Button Oxford, Welt.

118 Viel Kid Medicine Shoe, Welt.

303 Patent Button, Black Cloth Top, Welt.

4012 Tan Willow Calf Pump, Manish Heel, Welt, Extension edge.

2335 Black Rainproof Cloth, Button, Welt.

4233 Patent Seamless Pump, Ribbon Bow, Welt.

617 Tan Calf, Blucher Oxford, English Last, Rubber Sole and Heel, Welt.

$3.50, 3.75, 4.00, 4.25, 4.50 and 5.00
A Few Unusual Styles
$5.50 and $6.00

You can order your shoes from any Queen Quality Dealer through Parcels Post System.

See that the Queen Quality trade mark is stamped on every pair

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Our Best Models in Black Reproduced in White
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No. 2222/6 No. 2189/6

VOGUE'S JUNIOR PATTERNS

A Spring Outfit for a Young Girl Showing a New Street Suit and Dresses for Day and Evening Wear

BEDFORD cord suiting would be both new and in good taste for a suit such as Nos. 2243/6-2244/6, in Chéruit tan with trimmings of white corded silk. The school dress No. 1929/6 would be most serviceable of dark colored serge, while the afternoon dress No. 2189/6 would be pretty of light-colored crêpe de Chine. A lingerie gown is shown in No. 2065/6, and a suitable model for chiffon in No. 2222/6.

Sizes, 14, 16, and 18 years. Price, 50 cents for waist or skirt, or $1.00 for the complete costume.

No. 2065/6 Nos. 2243/6-2244/6 No. 1929/6

Read's
New
Lansdowne
The American fabric—Lansdowne—reflecting the latest phase of fashion in texture, coloring and draping, is the material which will be chosen by the woman who seeks artistic harmony of effects.
The genuine perforated every 3 yards on the selvage.
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Washable Dress Fabrics *for* Spring & Summer

We offer a very large and beautiful collection of the newest weaves and colorings in the following lines:

French Crepes, Voiles and Velours
Ratines, Eponge and Dress Linens
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Samples of any of these lines, except bordered materials, mailed upon request

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Gowns, Suits and Waists

Compare Our Values and Styles

Our assortment is one of the largest shown. Our styles are most exclusive and original. Our values invite and repay your closest inspection.

Callot model illlustrated is made of Charmeuse or Crepe Meteor with new blouse waist and gracefully draped skirt. Trimmed with panne velvet and gun metal buttons. Collar is of the daintiest embroidery and net. Made in all the newest shades.

SPECIAL PRICE $39.50

Nos. 2239/6-2240/6 No. 2092/6 Nos. 2241/6-2242/6

Dresses meeting the requirements of morning, afternoon, and evening

VOGUE'S JUNIOR PATTERNS

Dresses Which Could Be Easily Made

A GOOD street frock for general spring wear is shown in No. 2085/6. Wool faille or éponge in the emory-stone brown would be smart with the revers of charmeuse of the same shade. The tucker, which may be separate, would not only wear best but be prettiest in beige batiste with a collar of écru shadow lace edged by a band of batiste. Similar materials would be suitable for Nos. 2092/6 and 2190/6. One of the new crêpe materials should be chosen for Nos. 2239/6-2240/6 in maize, Madonna blue, or Paquin rose. Nos. 2241/6-2242/6 are designed for a lingerie material—batiste or cotton crêpe; or an embroidered or bordered material could be employed as the lower edge of the skirt is straight.

Patterns for the designs illustrated on this page are priced 50 cents for waist or skirt, or $1 for complete costume. Sizes, 14, 16, and 18 years.

No. 2190/6 No. 2085/6 No. 2084/6

Suitable designs for street dresses for the spring and summer

Fabrics which in themselves make a dress charming

BONTEX Wash Fabrics make up so effectively that they make the wearers very attractive. Fresh and dainty, in delicate colorings, they are just the kind of costumes every woman enthuses over.

In addition to lovely checks and stripes they include gay plaids, sheer, quaint, flower-sprigged designs, effective bordered patterns, enchanting solid shades with particularly rich, silky finishes.

Women who have their individual ideas which they want carried out, women who love artistic dressing, can find a wealth of material to select from among Bontex Wash Fabrics.

All good dealers carry Bontex Wash Fabrics, and have carried them for years, but only this season have they been marked Bontex on the selvage. Look for this name "Bontex" on whatever colored summer fabric you need.

Ask to see the Bontex Novelty Weaves. They are **36 new fabrics designed and woven abroad.** Bontex Wash Fabrics also include new colorings and exclusive designs in Galatea, Poplins, Zephyrs, fancy Batistes, Pongee, striped, embroidered and plain Voiles, Madras, Piqué, Crêpes, Silk Mulls, Ratiné, Tissues, Ottomans, etc.

BONTEX

Trade Mark *The H. B. Claflin Co.*

Wash Fabrics

Be sure to look on the selvage for the name "Bontex."

Notice how the material alone is the making of this suit. Bontex Imported Novelty Weave, a white ratiné ground with a macrame border, hand-colored.

Study this evening gown. See how little is needed in addition to the material itself. It is the new soft Bontex Crêpe which comes in exquisite embroidered designs.

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Decorative Linens and Laces

Beautified with real laces and exquisite hand embroidery—expressing the individuality of European artists and displaying the skill of exceptionally talented needleworkers.

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is cordially extended to our American friends visiting Europe, to call at our Berlin headquarters, where will be found a most wonderful collection of

FINE LINENS, LACES and LINGERIE

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Possessing all the charm of extreme suitability, true originality and exquisite workmanship.

Specializing Layettes and Nursery Furnishings.

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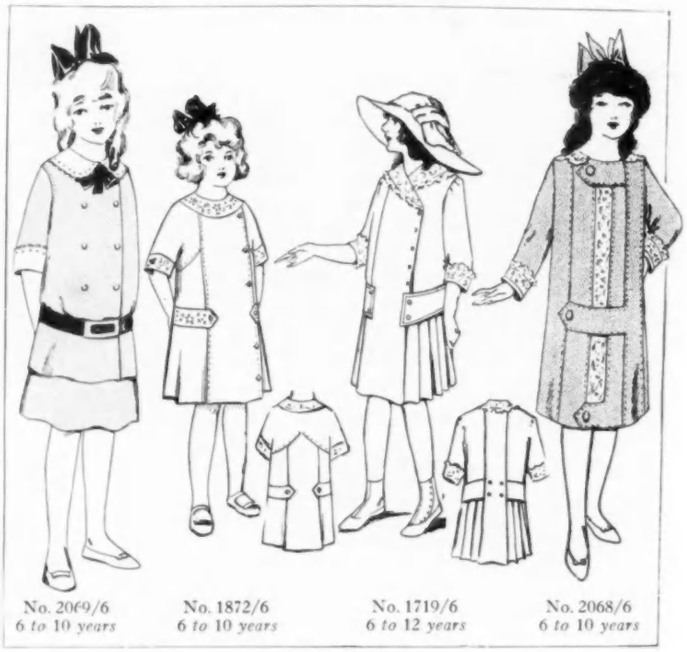
No. 2186/6 6 to 12 years — No. 2137/6 4 to 10 years — No. 2136/6 2 to 6 years

Three frocks for linen or percale

PATTERNS *for* LITTLE FOLK

Romper and Play Frocks in Simple but Unusual Styles

THE use of smocking in the romper pattern No. 2136/6 gives a note of individuality. This could easily be made at home in such a material as dark blue chambray or gingham worn with a belt of the same material. Another serviceable model for a play dress is No. 2186/6. Blue and white striped percale or tan linen would be attractive for the collar and cuffs of white. Tan and brown would be a good color combination for No. 2069/6 worn with a brown suède belt. A trifle less tailored are Nos. 2137/6 and 1872/6. These could be of white or blue or pink linen with the collars and cuffs of allover eyelet embroidery or of a contrasting color embroidered by hand. Nos. 1719/6 and 2068/6 would make up attractively in the between shades, such as old-rose or French-blue chambray, or in linen with trimming of batiste embroidery. Patterns are priced 50 cents each.



No. 2069/6 6 to 10 years — No. 1872/6 6 to 10 years — No. 1719/6 6 to 12 years — No. 2068/6 6 to 10 years

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The above are only a few of our new designs and importations. Prices as follows:

No. 34959—Real Lace inserted, $18.00 a pair; many other patterns from.....$10 to $100 a pair

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No. 221—Woven Stripes, running to the top, very desirable, Finest French Silk. White, also Black, price.....$7.50 a pair

The "Lizard," hand embroidered on fine French Silk Stocking, price.....$6.00 a pair

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Our customers prefer these to silk.

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Peck & Peck's Own broad and ribbed Children's Stockings, 35c a pair; 3 pairs for...$1.00
[These are specially low priced for the quality]

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Send for an assortment of new Spring Styles on memorandum. Make your selections and return balance by express at our expense.

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PECK & PECK

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230	481	588
AT	AT	AT
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No. 2081/6 — 4 to 10 years
No. 2072/6 — 6 to 12 years
No. 2197/6 — 2 to 6 years

THE PLAY DRESSES SHOULD BE MADE OF GINGHAM OR LINEN, THE COATS OF SERGE OR EMBROIDERED LINEN, AND THE PARTY FROCKS OF FINE BATISTE AND LACE

No. 1711/6 — 4 to 10 years
No. 2079/6 — 4 to 10 years
No. 1889/6 — 6 to 10 years

Patterns for the designs illustrated are 50 cents each. As the sizes vary according to the design they are clearly stated under each number. Full material requirements and a picture come with each pattern

No. 1716/6 — 6 to 12 years
No. 2074/6 — 4 to 10 years
No. 2078/6 — 6 to 10 years

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They are especially appropriate for smart tailored suits, coats and dresses. They tailor splendidly and retain their lines and shapeliness through long wear.

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American Woolen Company
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The Right Width and all Wool

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SERGE
90-45-71

ARDEN SERGE
1044
A.W.CO.

A.W.Co
BROADCLOTH
1915

WOOD
SERGE
400
A.W.CO.

A.W.Co
ARDEN DIAGONAL
700

A.W.Co
WASHINGTON
500
CRASH

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in distinctive designs and colorings

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S O C I E T Y

Died

NEW YORK

Thompson.—On February 19th, at Paris, Ferris Thompson.

PHILADELPHIA

Large.—On January 25th, at her late residence, Sarah Meade Large, widow of John B. Large and daughter of the late General Gordon Meade.

Snowden.—Suddenly, on February 2nd, Charles Randolph Snowden, son of the late Colonel A. Louden Snowden and husband of Bertha P. Churchman Snowden.

Engaged

NEW YORK

Bliss-Dodge.—Miss Mary W. Bliss, daughter of Dr. Howard S. Bliss, of Beirut, Syria, to Mr. Bayard Dodge, son of Mr. and Mrs. Cleveland Dodge.

Cunningham-Craig.—Miss Margaret Easton Cunningham, daughter of Mrs. Charles E. Cunningham to Mr. William R. Craig.

Hard-Scheide.—Miss Harriet Hurd, sister of Mr. George F. Hurd, of Cedarhurst, L. I., to Mr. John Hinsdale Scheide, of Titusville, Pa.

Marston-Burke.—Miss Edna Marston, daughter of Mr. and Mrs. Edwin Sprague Marston to Mr. Oscar Meech Burke.

Ogden-Williams.—Miss Helen Ogden, daughter of Mr. and Mrs. Alfred Ogden, to Mr. Andrew Murray Williams.

Roosevelt-Derby. — Miss Ethel Carow Roosevelt, daughter of Colonel and Mrs. Theodore Roosevelt, to Dr. Richard Derby, son of the late Dr. Richard H. Derby, of New York.

Thorne-Blodget.—Miss Frances G. Thorne, daughter of Mr. Gilbert Thorne, to Mr. Alden S. Blodget.

BALTIMORE

Thompson-Frellsen.—Miss Helen Huntley Thompson, daughter of Dr. and Mrs. Frank H. Thompson of Annapolis, Md., to Lieutenant Raymond F. Frellsen, U. S. N.

BOSTON

Barnard-Curtis.—Miss Mary Barnard, daughter of the late James Barnard, to Mr. Francis Gardner Curtis, son of Mrs. James F. Curtis.

LeMoyne-Stevenson.—Miss Frances LeMoyne, daughter of Mrs. McPherson LeMoyne, to Mr. Thomas G. Stevenson, son of Mr. and Mrs. Robert H. Stevenson.

CHICAGO

Copeland-Blatchford.—Miss Margaret Boyd Copeland, daughter of Mr. and Mrs. Frederick K. Copeland, to Mr. Nathaniel H. Blatchford, Jr., son of Mr. and Mrs. Nathaniel Blatchford of Winnetka.

CINCINNATI

Worthington-Pugh.—Miss Elizabeth Worthington, daughter of Judge and Mr William Worthington, to Mr. Achilles Henry Pugh, son of Mr. and Mrs. Achilles Pugh.

NEW ORLEANS

Rhodus-Jersey.—Miss Irene Markham Rhodus, daughter of Mr. and Mrs. William M. Rhodus, to Ensign Charles Chester Jersey, of the U. S. Battleship Kansas.

Urqubart-Duggan.—Miss Elsie Rosalys Urqubart, daughter of Mr. and Mrs. Charles R. Urqubart, to Mr. R. Richard Duggan, son of Mr. and Mrs. Joseph Duggan.

PHILADELPHIA

Guillaudeu-Runk.—Miss Eva Marie Guillaudeu, daughter of Mrs. William R. Guillaudeu, to Mr. H. Ten Broeck Runk, son of Mrs. William M. Runk.

Merchant-Humphreys.—Miss Elizabeth McMurtrie Merchant, granddaughter of Mrs. Clarke Merchant, to Mr. Thomas Humphreys, Jr., son of Mrs. Thomas Humphreys.

Neall-Phillips.—Miss Josephine Walbaum Neall, daughter of Mr. and Mrs. Frank L. Neall, of Chestnut Hill, Pa., to Mr. Alfred Ingersoll Phillips, Jr., son of Mr. Alfred Ingersoll Phillips.

Roberts-Clay.—Miss Elizabeth Rogers, daughter of Mr. and Mrs. George W. Bissell Roberts, to Mr. Robert Clay, son of Mrs. Alfred Clay.

Sartori-Heyward.—Miss Matilda J. Sartori, daughter of Mr. and Mrs. Frank A. Sartori, to Mr. Randolph Barksdale Heyward.

Schmidt-von Czernhausen.—Miss Helene Margaret Schmidt, daughter of Mr. and Mrs. Edward A. Schmidt of Radnor, and Philadelphia, to Baron Carl Czoernig von-Czernhausen of Austria.

PITTSBURGH

Benham-Berger.—Miss Margaret Lee Benham, daughter of the late Dr. Silas N. Benham, to Mr. George Bart Berger, son of Mrs. George Bart Berger.

Miller-Hunt.—Miss Rachel McMasters Miller, daughter of Mr. and Mrs. Mortimer C. Miller, to Mr. Roy Arthur Hunt.

Wells-Van Pelt.—Miss Margaret Franchot Wells, daughter of Mrs. Robert Wells, to Mr. Randall Turner Van Pelt, son of Mr. and Mrs. Charles Edward Van Pelt, of Philadelphia.

PROVIDENCE

Clark-Metcalf.—Miss Lucile Elizabeth Clark, daughter of Mr. and Mrs. Wesley Clark, to Mr. Houghton P. Metcalf, son of Mr. and Mrs. George Metcalf, of Providence, R. I.

MacLeod-Heath.—Miss Fredericka MacLeod to Mr. Warren Heath of Newtonville, Mass.

Mumford-Humphrey.—Miss Marion Mumford, daughter of Judge and Mrs. Charles C. Mumford, to Mr. Karl Humphrey, son of Mrs. Charles B. Humphrey.

(Continued on page 86)

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S O C I E T Y

(*Continued from page 84*)

RICHMOND

Fleming-Weary.—Miss Conway Christian Fleming, daughter of Mrs. Warner Lewis Fleming, to Mr. Lester Albert Weary of Chicago.

Cunningham-Wilkinson.—Miss Lummiel Lee Cunningham, daughter of Mr. and Mrs. Thomas C. Cunningham, to Mr. Isham T. Wilkinson of Kenbridge, Va.

SAN FRANCISCO

Dean-Hussey.—Miss Ethel Dean, granddaughter of Mrs. Simeon Wenban, to Mr. Frederick B. Hussey, son of Mrs. C. Curtis-Hussey of Pittsburgh.

Foster-Abbot.—Miss Martha Kittle Foster, daughter of Mr. and Mrs. Arthur W. Foster, to Mr. Samuel Leonard Abbot, Jr., son of Mr. and Mrs. Samuel Leonard Abbot.

Keleher-Bagby.—Miss Dorothy Keleher, daughter of Major T. D. Keleher, to Lieutenant Carroll Armstrong Bagby.

WASHINGTON

Daingerfield-Le Bourgeois.—Miss Beall Daingerfield, daughter of Mrs. William Bathurst Daingerfield, to Ensign Henry Le Bourgeois, U. S. N.

Weddings

NEW YORK

Stimson-Turnure.—On March 1st at the home of the bride, Mr. Frederick J. Stimson and Mrs. Arthur Turnure.

CHICAGO

Schweppe-Shedd.—On February 22d at the home of the bride's parents, Mr. Charles H. Schweppe and Miss Laura Shedd, daughter of Mr. and Mrs. John G. Shedd.

CINCINNATI

Pogue-Elliott.—On February 3rd, at the First Presbyterian Church of Walnut Hills, Mr. John Crawford Pogue, son of Mrs. Henry Pogue, and Miss Faye Elliott, daughter of Mr. and Mrs. Elliott.

MINNEAPOLIS

Tircher-Cobb.—On February 20th Mr. Albert Tircher, of Brussels, Belgium, and Miss Helen Cobb, daughter of Mr. and Mrs. Albert C. Cobb.

ST. PAUL

Sheldon-Smith.—On February 26th at the home of the bride's parents, Dr. Stuart Harris Sheldon, of Portland, Ore., and Miss Marion Louise Smith, daughter of Mr. and Mrs. Clayton J. Smith.

SAN FRANCISCO

Pierce-Small.—On February 18th at the Post Chapel at the Presidio, of Lieutenant Junius Pierce and Miss Barbara Josephine Small, daughter of Henry J. Small.

Weddings to Come

ATLANTA

Ingraham-Threlkeld.—On March 17th, at the home of the bride's parents, Miss Gertrude C. Ingraham to Mr. Earle Crawford Threlkeld.

Phelan-Wright.—On April 2d at St. Luke's Episcopal Church, Miss Mary Anne Phelan, daughter of Mr. Sidney Harris Phelan, to Mr. Barry Wright.

Wilmer-Wing.—On March 31st at St. Luke's Church, Miss Mary Catherine Ammons Wilmer, daughter of Rev. and Mrs. C. Breckenridge Wilmer, to Rev. John Durham Wing.

BOSTON

Faxon-Brooks.—On March 25th, Miss Ruth Faxon, daughter of Mr. and Mrs. George Huntington Faxon of Brookline, Mass., to Mr. Arthur Brooks, of Dedham, Mass.

Zerrahn-Bradley.—On April 5th at the Church of Holy Spirit, Milton, Mass., Miss Constance Zerrahn, daughter of Mr. and Mrs. F. E. Zerrahn, to Mr. Charles B. Bradley of Convent, N. J.

CHICAGO

Edwards-Rodgers.—On April 12th at the home of the bride's parents, Miss Dorothy Edwards, daughter of Mr. and Mrs. J. Augustus Edwards, to Mr. Fred Alexander Rodgers of Providence, R. I.

Heath-Warton.—On April 23rd at the home of the bride's parents, Miss Florence Heath, daughter of Mr. and Mrs. Arthur M. Heath, to Mr. Frank Rigg Warton, son of Mr. and Mrs. Richard Warton, of Appleby, England.

Keep-Hutchins.—On March 29th, Miss Margaret Keep, daughter of Mr. and Mrs. Chauncey Keep, to Mr. James C. Hutchins, Jr., son of Mr. and Mrs. James C. Hutchins.

PITTSBURGH

Darsie-Morrison.—On March 27th at the home of the bride's parents, Miss Margaret Darsie, to Mr. Robert Gaylor Morrison, son of Mr. and Mrs. Thomas Morrison.

Charitable Intimations

Charity Ball for Building Fund of Jewell Day Nursery.—On March 24th at Sherry's.

Annual Fair of the Children of Loving Service.—On Tuesday, March 25th, at the residence of Mrs. Charles B. Alexander. Patronesses include: Mrs. Archibald Murray, Mrs. R. Fulton Cutting, Mrs. Walter B. James, Mrs. Edward Burrill, Mrs. Henry M. Tilford, Mrs. Lewis Livingston Delafield, Mrs. Alfred Wagstaff, and Mrs. Herbert Parsons.

Annual Fete for the Blind.—On March 25th at the Hotel Astor.

Entertainment for the Benefit of the Virginia Day Nursery.—On March 27th at Sherry's, including Un Marche aux Fleurs et Legumes. The patronesses include: Mrs. Richard Irvin, Mrs. H. Fairfield Osborne, Mrs. C. Ledyard Blair, Mrs. Ralph Sanger, Mrs. Henry G. Trevor, Mrs. Samuel Sloan, Mrs. Charles Steele, Mrs. William E. S. Griswold, Mrs. Winthrop Burt, Mrs De Lancy Nicoll, Mrs. Harry H. Duryea and Miss Annabelle Olyphant.

Performance of the Magic Flute for the Benefit of the Legal Aid Society.—On April 1st at the Metropolitan Opera House.

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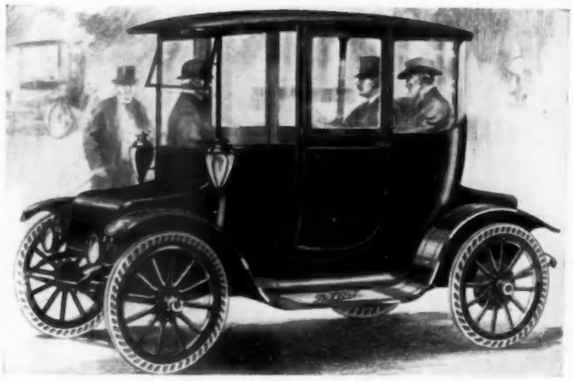

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M U S I C

Calendar

New York

Mar. 10. Eve., Flonzaley Quartet, Aeolian Hall.
Mar. 11. Aft., Song Recital, Herbert Witherspoon, Aeolian Hall.
Mar. 11. Eve., Musical Art Society, Carnegie Hall.
Mar. 12. Eve., Concert of the Schola Cantorum, Carnegie Hall.
Mar. 13. Eve., Philharmonic Society, Carnegie Hall.
Mar. 14. Aft., Symphony Society of New York, Aeolian Hall.
Mar. 14. Aft., Philharmonic Society, Carnegie Hall.
Mar. 14. Eve., Celeste D. Heckscher's Concert, Aeolian Hall.
Mar. 15. Morn., Concert of the Schola Cantorum, Plaza Hotel.
Mar. 15. Aft., The Rubinstein Club, Waldorf-Astoria Hotel.
Mar. 15. Aft., Young People's Symphony, Carnegie Hall.
Mar. 16. Aft., Symphony Society of New York, Aeolian Hall.
Mar. 16. Aft., Song Recital, William Hinshaw of the Metropolitan Opera Company, Carnegie Hall.
Mar. 17. Eve., Song Recital, John McCormack, Carnegie Hall.
Mar. 18. Eve., Symphony Society of New York, Aeolian Hall.
Mar. 20. Eve., Boston Symphony Orchestra, Carnegie Hall.
Mar. 22. Aft., Boston Symphony Orchestra, Carnegie Hall.
Mar. 22. Eve., Russian Symphony Orchestra, Carnegie Hall.
Mar. 23. Aft., People's Symphony Orchestra, Carnegie Hall.
Mar. 24. Eve., Song Recital, Mme. Caro Roma, Aeolian Hall.
Mar. 25. Aft., Song Recital, Madame Sembrich, Carnegie Hall.
Mar. 25. Aft., St. Cecilia Concert, Waldorf-Astoria Hotel.
Mar. 25. Eve., Volpe Symphony Society, Carnegie Hall.
Mar. 27. Eve., New York Philharmonic Society, Carnegie Hall.
Mar. 28. Aft., New York Philharmonic Society, Carnegie Hall.
Mar. 28. Eve., New York Oratorio Society, Carnegie Hall.
Mar. 30. Aft., New York Philharmonic Society, Carnegie Hall.

OPERAS AND CONCERTS

UNTIL the première of "Conchita" by the young Italian composer, Riccardo Zandonai, sung for the first time in Philadelphia, the Philadelphia-Chicago Opera Company presented no novelties this season.

The story is an adaptation of Pierre Louy's novel, "La Femme et le Pantin." The music throughout is sincerely Spanish. It is generally agreed by the critics to be original and interesting—not in the least suggesting the music of any other composer.

The title rôle, that of Conchita, a Sevillian cigar factory worker, is sung by Tarquinia Tarquini. Miss Tarquini may boast of being the first, and so far the only, interpreter of this difficult part, for she sang it in Milan in 1911 at the initial performance of the opera. Charles Dalmores sings the tenor part, that of Don Mateo. Companini conducted the three performances, first in San Francisco, later in Chicago, and in New York on February 11th.

On February 27th the Metropolitan Opera Company gave the first performance of Walter Damrosch's English opera, "Cyrano," based on the play by Edmond Rostand. Pasquale Amato sang the title rôle, Cyrano, Frances Alda the part of Roxane, and Riccardo Martin the part of Christian.

THE BONCI RECITAL IN NEW YORK

On February 15th Alessandro Bonci gave his only New York concert this season at Aeolian Hall. He was assisted by Martina Zatella, coloratura soprano, and Wahnda Segré, violinist, in the following programme:

Come Down, Laughing Streamlet..*Spross*
Dearest.....*Homer*
The Star.....*Rogers*
Martina Zatella.
"Cielo e mar," from "La Gioconda," *Ponchielli*
Alessandro Bonci.
Adagio Second Concerto....*Vieuxtemps*
Zapateado.....*Sarasate*
Wanda Segré.
Zeffirefti lusinghieri.....*Mozart*
Un verde praticello.....*Wolfe-Ferrari*
Mimi Pinson la biondinetta..*Leoncavallo*
Martina Zatella.
Grand duo from last act of "Martha," *Flotow*
Martina Zatella and Alessandro Bonci
Voce e notte.....*De Curtis*
Occhi turchini.....*Denza*
Barcarole.....*Rossini*
Alessandro Bonci.
Grand air from "La Traviata"....*Verdi*
Martina Zatella.
Perpetuum mobile.....*Ries*
Aria (1600).....*Tenaglia*
La ridda dei folletti.....*Bazzini*
Wanda Segré.
Duet from "L'Elixir d'Amore..*Donizetti*
Martina Zatella and Alessandro Bonci
Che gelida manina, from "La Boheme," *Puccini*
Alessandro Bonci.

OPERA SINGERS IN CONCERTS

Marie Rappold, of the Metropolitan Opera Company, and David Bispham, the American baritone, sang at the Ritz-Carlton Hotel on February 4th. Mr. Bispham recited to music Poe's "Raven" and Longfellow's "Robert of Sicily," and likewise rendered a group of English songs. Madame Rappold sang *"Klaerchen's Lied"* (Schubert), *"Waldeinsamkeit"* (Max Reger), *"Zueignung"* (Richard Strauss), *"Ein Traum"* (Grieg), *"Vissi d'Arte"* (Tosca), *"Chère Nuit"* (Bachelet), "Call Me No More" (Cadman), "Two Roses" (Hallett Gilberte), "Early Morning" (Graham Peel), *"Chanson Provençale"* (Dell' Acqua). The Cadman song is the one which the American composer has dedicated to Madame Rappold.

(*Continued on page* 90)

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M U S I C

(*Continued from page 88*)

In response to insistent demands, Mr. John McCormack gave another recital at Carnegie Hall on Washington's Birthday. The popular Irish tenor was assisted by the Irish-American soprano, Mme. Namara-Toye. On this occasion Mr. McCormack made a special feature of modern Irish songs, some of which had been composed and arranged specially for him by some of his compatriots in the Irish Academy of Music, and some of the active spirits in the present-day Irish Library movement. By this means Mr. McCormack was enabled to show the American musical public that Ireland has something more than the old folk-songs. He maintains that the young Irish poets of to-day are producing works as beautiful and as meritorious as are being composed in any other country in the world.

A RECRUIT OF THE LIEDERSINGERS

Paul Reimers has joined the ranks of liedersingers. He recently gave a pleasing recital in Aeolian Hall. As most of the Teutonic exponents of ballads have been barytones, the audience appreciated not only the change to a higher voice, but the somewhat different compositions offered. His programme is here given:

Romanze ..... *Schumann*
Mondnacht ..... *Schumann*
Der Soldat ..... *Schumann*
Die Forelle ..... *Schubert*
Wandrers Nachtlied ..... *Schubert*
Das Lied im Gruenen ..... *Schubert*
Verborgenheit ..... *Hugo Wolf*
Elfenlied ..... *Hugo Wolf*
Und willst du deinen Liebsten sterben sehen ..... *Hugo Wolf*
Der Tambour ..... *Hugo Wolf*
Auf dem gruenen Balkon .... *Hugo Wolf*
Après un rêve ..... *Faure*
Chevaux de bois ..... *Debussy*
L'âne blanc ..... *Hue*
La chère Maison ..... *Dalcroze*
Le Couer de ma Mie ..... *Dalcroze*

TWO INTERESTING RECITALS

A "Romantic Suite," the latest of Max Reger's orchestral pieces, was played for the first time in America by Mr. Stransky and the Philharmonic Society in New York.

The Minneapolis Symphony Orchestra was heard in Carnegie Hall on February 21st. The programme was as follows:

Overture to "Rienzi" ..... *Wagner*
Symphony No. 6, B minor, "Pathétique" ..... *Tschaikowsky*
Finale to "Rheingold" (Entrance of the Gods into Walhalla) ... *Wagner*

The soloist was Miss Tina Lerner, the Russian pianist, who played the Tschaikowsky B flat minor concerto.

TOUR OF MME. CAVALIERI

Mme. Lina Cavalieri and M. Muratore, a tenor of the Paris Opera, have arranged two separate programmes for their American concert tour. One programme will include some songs from Schumann, the St. Sulpice scene from "Manon," and a few Neopolitan airs. In the second programme Mme. Cavalieri will sing an air from "Madame Butterfly," the chamber scene from Gounod's "Romeo et Juliette," and, with M. Muratore, the great duo from the first part of "Cavalleria Rusticana."

Mme. Cavalieri planned this series of concerts some time ago. They are to have just enough scenery to give an illusion. She has arranged to give concerts in the following cities:

March 10. Philadelphia, Pa.
March 15. Providence, R. I.
March 17. New Haven, Conn.
March 19. Hartford, Conn.
March 21. Bridgeport, Conn.
March 24. Pittsburgh, Pa.
March 25. Youngstown, Ohio.
March 27. Toledo, Ohio.
March 29. Detroit, Mich.
March 30. Chicago, Ill.

SWINBURNE'S "ATALANTA IN CALYDON"

The chorus of Mr. Schindler's Schola Cantorum in New York is soon to undertake a very unusual venture. On March 12 it will produce, for the first time in America, Bantock's choral setting of Swinburne's "Atalanta in Calydon." The piece was performed originally in Birmingham in England last winter, and then stirred lively discussion. In it Bantock treats his chorus as if it were an orchestra, dividing it into groups of voices, analogous to the groups of instruments, and striving by the modulation, the coloring, the blending, and the contrasting of human tones to make his music a symphony of voices. The music runs in sixteen parts.

The programme is here given in full detail:

Ode from Swinburne's "Atalanta in Calydon" (for twenty-part mixed chorus; first time in America), *Granville Bantock*
Trois Chansons sur des Vers de Charles, Duc d'Orléans, *Claude Debussy*
Choral Settings of English and Irish Folk Tunes (new, first time), *Percy Grainger*
Ave Maria (on an enigmatic scale), *Verdi*
Laudi alla Vergine (for women's chorus) ..... *Verdi*
Der Abend (set to Schiller's Ode; sixteen-part mixed chorus), *Richard Strauss*
Two Cherubim Songs of the Russian Church .. *Gretchaninoff* / *Rachmaninoff*

It seems that so great are the difficulties of Strauss's choral piece "Der Abend," which the Schola Cantorum is to sing on this occasion, that it has been performed only thrice previously—once in Berlin, once in Duesseldorf, and once in Barcelona. Strauss wrote the music some fifteen years ago.

The two Russian Church anthems which are included in the above programme, the "Hymn to the Holy Trinity" by Rachmaninoff, and the two "Cherubim Songs" by Gretchaninoff, will be presented in English for the first time.

THE MOZART SOCIETY

The New York Mozart Society recently gave its second concert with Mme. Schumann-Heink as the principal soloist. Mme. Schumann-Heink sang the following:

Die Wanderer ..... *Schubert*
Die Forelle ..... *Schubert*
Traum durch die Daemmerung, *R. Strauss*
Befreit ..... *R. Strauss*
Waldeinsamkeit ..... *Max Reger*
Spinnerliedchen ... *H. Reimann Collection Seventeenth Century*

Mme. Schumann-Heink.

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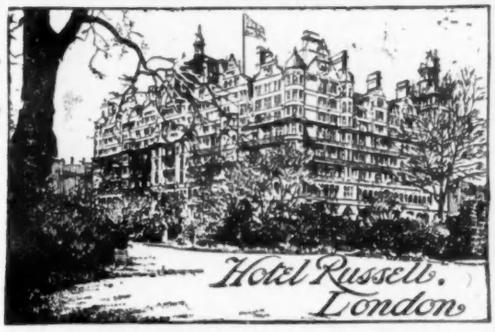

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A R T

THE Pennsylvania Academy of Fine Arts in its one hundred and eighth annual exhibition, which opened February 9th and closes March 30th, again proved its superiority over the National Academy of Design, which, despite its name, is so irrevocably associated with New York. It has the superiority of greater youth, which means greater strength if not greater poise. This exhibition contained 480 pictures and 193 exhibits in sculpture and represented 410 artists. Its color key, while diversified, ranging from the highest to the lowest notes of the register, was generally or characteristically high; and that is modern.

It is a gay, a happy, a hopeful exhibition. The moderns, who began by being, and are known as, Impressionists because they opened the traditional blinds of art to let the sunlight stream in, were here in abundance—those at least who trail in the wake of Monet and are, in a sense, sun-worshippers. The more recent exponents of modern art, or rather those who, taking the cue from Cezanne, Van Gogh, Gauguin, or even Ingres (as the first of this triology is said to have done), are forming, or trying to form, a new art, were not represented. But to see them there (for this, as much as the exhibition of the New York Academy, is an official exhibition) would have been a disturbing shock. Moreover, Americans, for all their assimulative faculty, are slow to fall in line with the impetuous enthusiasts who, with eyes and ears wide open, answer whatever call rings a little differently from the regular run.

It will be seen at the International Exhibition of Modern Art, held in the Sixty-ninth Regiment Armory, that the few Americans who have clambered aboard the very adventurous ship of the Post-Impressionists have merely consented, like true soldiers of fortune, to wear the same uniform and fight the same battle without really being imbued with the original spirit of the undertaking. And as the Philadelphia Academy accepts only the work of Americans, it is well that these Americans, these soldiers of fortune, be left out of it.

WITH A DECENT RESERVE, MODERN

As it is, the show has exceptional value. It is a truly American collection of pictures, modestly, with a decent enough reserve, modern. The critics of American art say that it assumes too high an attitude, that our artists, looking above the ordinary incidents of life, are forever shooting at the highest peaks and placing themselves on pedestals. These critics are right and wrong. Right because our art is not without pompousness, and wrong because that attitude is due not half so much to pride as to modesty. Art here is spelled in capital letters. Its disciples approach it with reverence. Almost invariably they follow precedent, and so are subservient to tradition. They are, too, in an unusual degree, creatures of environment.

I remember a very witty straw hat, introduced whimsically into a composition of great dignity by the French "intellectual," Maurice Denis. If this picture had touched the danger line of pompousness, that straw hat on a little, nude baby would have saved it. That is a clue that many American painters, particularly American mural painters, might follow advantageously.

A GAUNT SIMPLICITY

Our landscape painters, when courting simplicity, as they very obviously did for the Philadelphia exhibition, show a too wise technique, far removed from the admirable naïveté of some Frenchmen. True, they have learned to slight the minor details, and to paint with broad, daring sweeps, but they have not learned a new simplicity or even an interesting simplicity.

At the head of a certain school of landscape painting, born in Pennsylvania, stands Edward W. Redfield, whose love of the simple has led to the painting of winter scenes with the country laid bare or blanketed with snow, its planes broadened and simplified, and their even sweep interrupted only by an occasional gaunt and naked tree. To this school belong Charles Rosen, whose Snowfall at this exhibition is admirable in color; Robert Spencer, represented by the "Courtyard," classic in color and line; Gardner Symons; W. Elmer Schofield; and Daniel Garber. Garber is the decorator of the group. His pictures, though often intricate in design, always give an effect of simplicity such as is secured by cold-blooded calculation.

The cry of the followers of the great Cezanne is for order. An exaggeration of this slogan led to Cubism. Cezanne, who was physically a victim of his own intenseness, created order out of the chaos of his own impressions which his great love of life made unusually vivid. Now the fault in Garber and with the others of his group, if it may be called a fault, lies in their lack of balance. They place order, which with them is a very simple matter, ahead of life, and thus tipping the scales, ruin the possibility of equilibrium.

(*Continued on page* 94)

Rembrandt's "Pilgrim at Prayer," formerly in Maurice Kann's collection, was recently sold to Mr. John Willys of Toledo for $250,000

Patent Calf Colonial with high tongue, extra high arch and Cuban heel; also in gun metal.

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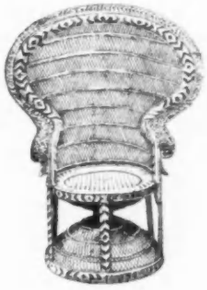

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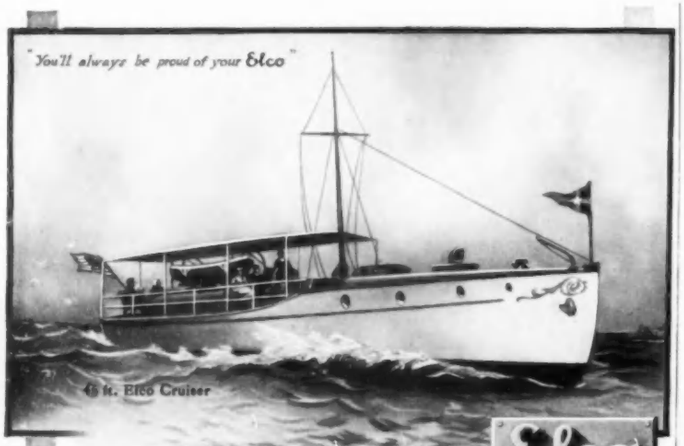

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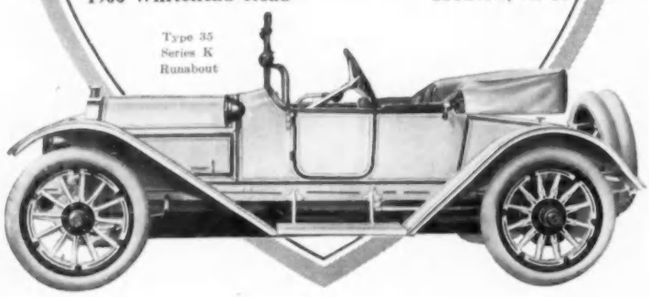

A R T

(*Continued from page 92*)

Our greatest landscape painter is probably Ernest Lawson, represented at this exhibition by his "Snow and Melting Ice." Mr. Lawson's love of nature is coupled with an idealism or an optimism that greatly favors the delight of his vision. He is one of the few (I say few, though I can think of but one man who approaches him in this—Childe Hassam) who, with the palette of the impressionists has yet been able to retain some of the liquid warmth and wealth of the old masters. His pictures, while depicting the great diversity of nature, do not lose sight of its harmony, or of the general tinting lent (or inflicted, if you will) by certain atmospheres.

I jump from him to Arthur B. Davies, who has contributed "Overborne," a symbolical composition at once graceful and beautiful. There can be no doubt that Mr. Davies is the greatest American of the day. He is an individual of unquestioned originality, of great force, and an unusually great force because it is not obtrusive, but is gained with a genuine reserve and an intense enthusiasm. Mr. Davies, like all painters honestly seeking a great goal, has borrowed here and there from his predecessors. He is probably one of our greatest students. He has studied the old Italians and the modern Frenchmen. Thus one may find in his work the spirit of Cezanne, Gauguin, and Van Gogh along with the mathematics of Mantegna; yet he never loses sight of the American, for he is anything but servile. He deals with sensations, not with actualities; that is, he does not represent the facts of nature, but rather the appeal of nature to his senses. He is a musician in paint, facing and overcoming the same problems as do musicians.

FORCEFUL CANVASES

On the same wall with the Davies' picture was J. Alden Weir's "The Black Hat," which was awarded the Temple Gold Medal, and has an individual quality of color not without its particular charm. Away from these, one stopped before Robert Henri's forceful head of "The Working Man." That is one of the finest of the recent paintings from the brush of this admirable realist. It is a bomb in the camp of polite art, a virilent thought expressed in wonderfully adequate language.

On the opposite side of the galleries was another forceful canvas in which the language, however, was a little obtrusive—"Men of the Docks," by George Bellows, which was shown at the New York Academy and awarded at this Philadelphia Academy the Jennie Sesnan Gold Medal. Mr. Bellows is one of the most daring of our younger painters, and certainly the most capable.

Charles Grafly, for his head of the late Thomas P. Anshutz, for a long time an instructor at the Pennsylvania Academy school, was awarded the George D. Widener Memorial Medal. Among other painters represented were Edmund C. Tarbell, Cecilia Beaux, Emil Carlsen, Joseph T. Pearson—with the inevitable geese, this time "Startled"—Clifford Addams, the only thoroughly authenticated apprentice of Whistler; Walter McEwen, Joseph De Camp, Richard Miller, Robert I. Aitken, Martha Walter, Edith Woodman Burroughs, William W. Churchill, and Frank W. Benson.

Howard Gardiner Cushing showed his Japanese portrait of Mrs. Cushing. There were a number of canvases by Childe Hassam. A bit of real city life, full of humor, was sent by John Sloan. William Glackens also contributed.

EL GRECO AND GOYA

Paintings by El Greco, Francesco Goya, and Eugenie Lucas shown at the galleries of E. Gimpel and Wildenstein gave apt impressions of the luxuriance of the Spanish character. El Greco's "The Annunciation" was the least colorful canvas of the group of thirteen. But color was not necessary to lend it force. It is a truthful picture of intense realism, which, like the truth of those men who are tritely called uncut diamonds, is careless of subtleties. El Greco, like Goya, definitely connected art with life. While at times his vision was beautiful enough to give the cataloguers of art an opportunity to place him in their index system as an idealist, he never was one in the sense that Heuner was. He was never carried beyond the pale of actuality. His feet were planted firmly upon the earth. Thus, as in this picture of "The Annunciation," one finds figures borrowed, not from the imaginative mind of a dreamer, but from life—as beautiful as life, as ugly as life. It is true that in this picture there is less of the spiritual beauty that one associates with the great Spaniard's greater works. The people of Greco's world, unlike those of his countryman Goya, were never material. They were essentially spiritual, the perfervid types of religious Spain. One feels something in them of the spirit of Don Quixote, of romanticism, of love, of intense emotions. Physically his saints are the prey of their spirit. Their eyes speak for them, and in this sense their bodies not at all.

In the instance of Goya the summing up of the expression is reached from the opposite angle. The giant Goya who, in most things, was very material, worked out his thesis, and gave his opinion, formed from the physical point of view. He was not very patient, and he had an undoubted contempt for people. He is represented in the Gimpel and Wildenstein collection by two very striking bullfights. Both of these point to the fulness of his physical nature, to his love of life and mighty force. They accord not alone with the beauty of this scene but with the tremendous excitement of it, the sway, the surging of the crowd, the ferocity, the enthusiasm, and withal the brutality which Goya never failed to convey when opportunity offered. These pictures have all his richness of color, his enthusiasm, his inspiration, handling, which remains to-day as modern as it could ever have been. Indeed, one may find in these canvases the rhythm that the post impressionists of the day are trying to acquire by methodical means.

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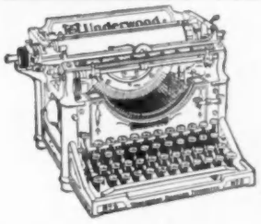

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On Her DRESSING TABLE

ALTHOUGH it would seem that the possibilities in toilet accessories must long since have been exhausted, never a season goes by without the introduction of many interesting novelties, some of them vastly convenient and distinctly an improvement on those which have gone before. Especially is this the case among the new varieties of rouge, which has never since the days of Louis XVI been so widely used as now both by maids and matrons. This fact being deplored in the presence of a well-known importer of excellent French preparations, he answered that for his part he saw little difference between using white powder for the nose and pink for the cheeks, a very comforting point of view for those who love a dash of artificial coloring. However, even its devotées will admit that rouge must be used with a sparing hand and that it must be of the best if ultimately disastrous results are to be avoided.

The new rouges come in exquisite silk boxes, and are composed of pure ingredients. There are many different shades, ranging from the faintest and most delicate rose color for the pure blond, to the heavier, richer shades suitable for brunettes. There is also an entirely new shade which has a decided tinge of mauve when seen *en bloc,* but which, when sparingly applied, lends a beautiful, natural color to the cheeks. These are all high priced in comparison with many others, but it is never advisable to economize in a matter of so much importance. Two dollars is asked for the large silk boxes of finest rouge. Also new and perfectly reliable, although less exquisitely fine, is a French rouge which comes in a little box of French ivory with a mirror top. A tiny puff is included which makes application easy, and the whole is priced at 75 cents.

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The American woman would do well to heed the example of her English cousin in a choice of hair brushes, as the luxuriant tresses of the British maid bear testimony to the fact that she is a connoisseur in this respect. Her selection for practical purposes is not an affair of intricate inlay or charmingly wrought silver. She may be the possessor of such a dressing-table show piece, but she has the more practical article also, and this is usually a simple brush of light olive or satinwood with the strong, pliant bristles for which English brushes are noted.

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Worn by New York's fashionable set

See other descriptions under Specialty Shops on page 15

AUSTRO-HUNGARIAN CO.

PAUL POIRET

Dwarf Dahlias

$1.25 EACH. EX. PD.

They lend to your frock that REAL CHIC FINISHING TOUCH—SO PARISIENNE.

In the following bewitching colors—

Color A. Mustard, shading into English Gold.
" B. Watermelon Pink with a suggestion of Yellow.
" C. Old Rose shading into Ashes of Roses.
" D. Royal Rose Purple.
" E. Smoked Purple shading into Rose.
" F. Begonia de la Cerise (a new Paris blend).

Fashionable New York women are adopting the pretty French Mode of wearing two of these Dahlias, which adds to one's frock that delightful finishing touch of the Paris made gown.

The colors (worn together) most in favor abroad are:

Color A and Color B (worn together)	$2.50
Color A and Color F " "	2.50
Color C and Color F " "	2.50
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A perfume of wonderful fascination, distinguishing fragrance and extreme permanency.

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EXTRACT — TOILET WATER — BATH CRYSTALS
FACE POWDER — TALCUM — SHAMPOO, Etc.

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PHYSICAL CULTURE *for* THE FACE

Restores Youthful Expression and Beauty

When the skin and muscles of the face lose their elasticity, the face sags all out of shape, nose to mouth lines, lines about eyes, mouth and forehead, and double chin appear, and tissues become flabby. The skin of the neck looks withered and yellow and deep lines form.

My system of facial exercises, by restoring elasticity to the skin and muscles, removes and prevents these marks of age. It is equally valuable for too thin or too plump face or neck. Massage, vibratory, electrical and other external treatments *cannot* exercise even the superficial muscles well and they *cannot* exercise the deeper muscles at all. These deep muscles *must* be exercised to restore or preserve youthful appearance.

My new booklet "FACIAL EXERCISE," fully describes my system. It tells how young women may enhance and preserve and how mature women may restore facial charm. No one is too old to benefit. Write for my book to-day—FREE.

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These books contain samples of the most exquisite Imported Textures in all the newest shades and colorings. They represent the pick of the most famous mills of France and England and many of them are imported *exclusively by us* under contract.

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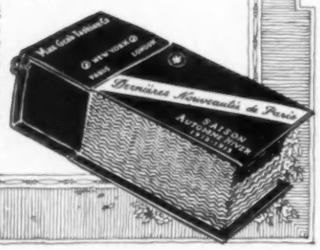


WHEN FASHION DABBLES IN RIBBONS

If any exigencies of physique or lack of daring in the wearer restrain her desire for striking colors or designs in dress fabrics, these limitations do not extend to the ribbons now spread out temptingly in the shop windows, a gay rainbow of color. The same spirit of daring displayed in the crêpes and brocades appears here, if possible hightened and exaggerated. Due to the popularity of brocades, the weaves are elaborate. Plain taffeta grounds are heavily brocaded in satin, and satin ribbons are brocaded in velvet in floral patterns or stripes.

The rose is ubiquitous in ribbon designing; alone or in clusters, natural or distorted, in the tones of nature or in the colors of a nightmare, it dominates the ribbons of the new season.

Though the colors of the ribbons are on the whole extremely bright and varied, they are by no means mingled promiscuously, but, as in the Scotch plaids, there is one dominant color around which are grouped harmonious combinations.

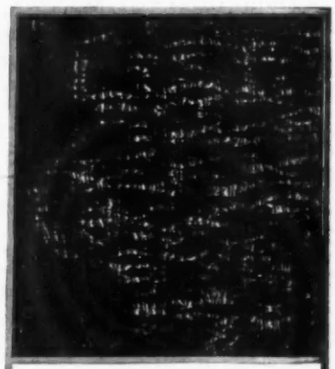
One of the most effective of these bands was blocked off in alternating squares in old-gold and old-blue. Upon these squares a scroll design was worked in dull green outlined in light and dark shades of the blue. These ribbons are about two-and-a-half inches in width, are of a satin finish, with a diagonal rib, and have a straight, woven border in plain color, with the edge fringed in scallops.

Another example is the florally brocaded taffeta shown second on this page. On the mauve background are grouped roses of soft blue, lavender, tan, and pale salmon, all with green leaves.

One very original piece of ribbon produced by Gaillot-Guinot is called "Bouclett." It is shown first on this page. It is a heavy, two-faced silk, about six inches wide, so loosely woven and of such heavy threads that it more than suggests a rough sacking. The ground is dark—brown, blue, purple, or olive-green—and upon this is spread a medium-sized design of roses of indefinite outline in brilliant and contrasting colors—an excellent ribbon for broad girdle or vest.

A distinctive novelty of the season is a wide ribbon, woven especially for sashes, of plain taffeta six inches wide, bordered on each side by a half-inch of satin. This is woven in two-and-one-half-yard lengths, and each end is finished with a brocaded panel in rose design which starts just above the end and runs up the middle.

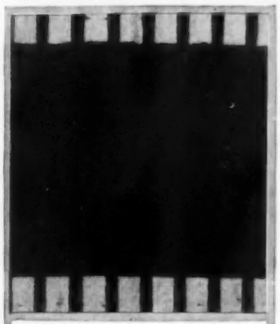
When it comes to millinery, the story is mainly "in black and white." Black and white taffetas are striped, bordered, or checked with velvet, and black velvet is edged with black and white faille.



A ribbon called "Bouclett" consists of rows of little curls such as form the basis of a knitted rug

A firm taffeta heavily brocaded in roses of many unnatural shades unified by the background

Alternating squares in old-gold and old-blue over which clambers a scroll in many bright colors



A band of velvet flanked by stripes of black and white horizontally striped faille

Deep pink roses, some velvet, some satin, unite a gray velvet with a white satin band

Same styles without embroidery

Slater NEW

"EPAULETTE"

Tailored, Laundered, Embroidered Collar 25c each

Slater, Apple & Co.
28 East 22nd St., New York

No. 1006.—Finest Baby Irish Scalloped Edging—Roses 2 in. apart. Width 2 in. (Others ask 95c yd.) *Our price, 72c yd*

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"Spirabone"—the patented woven-wire stay, *must* be demanded by you if you would enjoy the utmost in corset-comfort and grace of figure—because no other stay of *any* construction can begin to compare with it in natural flexibility. "Spirabone," found only in LA RESISTA CORSETS, conforms to every movement of the body—sitting, standing, bending backward, forward, sidewise.

It does this because of its clever construction—the *Interlocking Weave,* which identifies it; this being the patented feature, and not found in other corset stays. "Spirabone" will not break, rust or turn on edge.

If an imitation of "Spirabone" is offered you, reject it. Be sure to get the original and only genuine "Spirabone," found only in La Resista Corsets.

Prices from $2.50 to $15.00

Sold at all the better stores, or at our New York shop (11 West 34th Street), where expert corsetiers will fit you perfectly.

May we send you with our compliments, photographs showing the new and beautiful Parisian gowns for the Spring and Summer of 1913?

LA RESISTA CORSET CO.
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The Picture Tells the Story

Hooks and eyes in the new fashions are more important than ever before. The lap must be flat like a sewed seam to be fashionable.

Fashion aside, a lap that is open an eighth of an inch or so is neither satisfactory to the wearer nor artistic in appearance. The importance of hooks and eyes now consist in their being inconspicuous.

The picture tells the story.

To the left are ordinary hooks and eyes—a dozen cards. See what a pile they make.

On the right, scarcely one-fourth as thick, are a dozen cards of

Doric Hooks and Eyes

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The Kind That's Flat

A flat hook and eye is just as desirable as it is probably new to you. They are easy to hook and stay hooked—prevent gaping edges, do not bulge—cannot catch in or tear cloth—ideal for lace and baby outfits as well as the heaviest dress goods.

The hooks are sewed down in four places—are strong, durable and keep their shape.

Doric Hooks and Eyes are made in four sizes, 1, 2, 3 and 4, white and black.

If your dealer does not handle them, send us his name and 2 cents for a full 10-cent card. State size wanted.

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A Brassierre With Fine Net Sleeves Containing Dress Shields

Solves the problem of Shield Cleanliness. Washes without Removing Shields.

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Net and Lace Bodices
for wear under sheer waists
$3 to $8

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CORRECT NEEDLE FREE

IN RUST-PROOF PAPER

"Needle-on" an innovation which has attracted women from the first—a selected, correct needle—**free**—in rust proof paper, with each skein. The right needle in the right place, at the right time.

No design in delicate shading is too intricate to solve with M. Heminway & Sons' **Embroidery Silks.** Treasures of old art needlework reproduced, and modern creations far handsomer than the old, are shown in embroidery and crochet work done with these "Sublime Quality" silks.

M. Heminway & Sons' Sewing Silk is perfection in the science of thread making—superior in strength, smoothness, size of thread and coloring.

All leading dealers sell M. Heminway & Sons' Sublime Quality Silks.

NOTE THIS
White Etamine punch work stamped Bow and two skeins, appropriate colors, M. Heminway & Sons.

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Washable Japan Floss with papier-mache form—all at the special price of 15c prepaid. Address

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SALESROOMS:
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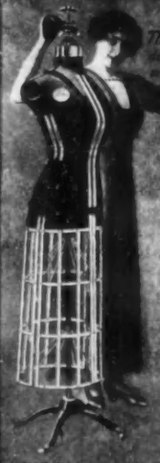
MAKE DRESS FITTING A PLEASURE AND A SATISFACTION

by using an Acme ADJUSTABLE AUTOMATIC Form!



Trying to fit a dress without a dress form is tiresome and disappointing.
To get perfect results you must have a dress form.
You can't get along without one; *IT IS JUST AS NECESSARY AS A SEWING MACHINE.*
THE ACME FORM is one of the latest, most improved dress making necessities. It will reproduce every line and curve of *YOUR FIGURE.*

ONCE IT IS ADJUSTED IT BECOMES YOU

THE ACME FORM is AUTOMATICALLY and INDEPENDENTLY adjustable at neck, bust, waist, hips and skirt, by simply turning the little wheels at the top.
Your money gladly refunded if it doesn't exactly reproduce *YOUR FIGURE.*

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WRITE TO-DAY for illustrated book of styles and prices, and the name of your nearest dealer

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THE STUFF THAT TRIMMINGS ARE MADE OF

WITH a maze of innovations and new motifs of trimming in the shops, a word of enlightenment and advice must be given, even to the wise.

The new rhinestones are really wonderful; they are not only very sharply cut in many facets, but are set in real crown settings which give them an extreme brilliance. The effect is strikingly beautiful when they are set closely as an outlining for drapery. Much the same effect may be gained by the use of tiny nailhead buttons of rhinestones set in jet or ivory.

Another effective use of rhinestones is in cabochons or in various ornaments and motifs designed to hold drapery in place, such as animals, bugs, birds, and butterflies, which are made of silver wire and set with the jewels. Rhinestones are not practical for allover and net; such flimsy materials are strewn with beads instead.

BEADS AND FLOWERS

Cut beads in black and white bands are smart. There is a growing tendency to use wide bands around the skirt just above the knee; many of the handsomest evening gowns show rich and very wide trimmings of black and white cut beads with a deep fringe that falls almost to the ankles.

Flowers play an important part in the season's garnitures. They are made in infinite variety, and with exquisite perfection. Single bands of tiny roses, though in their third season, are still in high favor; the simple flower with a touch of gold and rhinestones in the heart is especially dainty. Another charming rose trimming is a narrow grille of gold fillet with a vine of the smallest flowers in rhinestones.

Bulgarian effects are very much desired, and therefore the new trimming of hand-embroidery in the Bulgarian colored worsted on heavy net is a striking and quite unusual garniture which will be appreciated.

Two items which will gain importance as the white season approaches are wooden beads and crochet trimmings. The former are most effectively used on net, often in combination with Princess lace braid. One of the prettiest of these trimmings, especially good on white serge and mohair, is a four-inch band of white net with a pattern of the braid and a design in white wooden beads.

BUTTONS, GREAT AND SMALL

For the past five years buttons have been gradually assuming a place of great importance in costume decoration, and this season sees no diminution in their popularity. In general, the "sew through" utility styles are favored for cloth and tailored models; the shank, and all fancy styles of "blind" fastening, for more elaborate models. A representative line of buttons show some as large as a silver dollar, severely useful, with four holes, and a mixed assortment from that size down to a tiny nailhead of cut jewels set in gold or jet.

FANTASY LACES

The question of what kinds of lace will be most worn this summer is already settled. There is a very decided preference for the lighter weights in which shadow styles are conspicuous; indeed, so marked is this preference that almost eight out of every ten costumes at the opera are trimmed with shadow lace. Bohemian is also in great favor, and Binche is used as much as its rather high cost permits.

WHAT'S IN A NAME?

No one seems to care nowadays whether the lace they buy is at all true to its name, and indeed very few know or have the interest to inquire what its name is; they are interested only in the fact that they want it for a particular purpose, in a certain width and pattern. The draping of lace as a scarf from the shoulders or as a pannier or tunic over the hips is one of the most marked features of evening designs, and is especially attractive in trained models.

As to color, with evening designs white, cream, or even deep écru is given the preference, but for tailored dresses and for many of the more elaborate street costumes, black lace is more generally used to give the desired "spot," as the expressive vernacular of the artist would describe the motif. One pretty black net insertion is spangled with cut beads of jet; each bead is a quarter of an inch square, and is attached to the net foundation by a tiny crystal drop. The special feature of the insertion is, of course, the shape of the beads.

THE NEW COMBINATION LACE

In order to meet the great diversity of tastes with the greatest possible facility, there is a new idea in laces—the combination lace. This style is, of course, only a fad and quite impossible from the standpoint of technical correctness. However, it is beautiful—just what is demanded—and gives a unique touch to a costume which no conventional pattern could. Some of the most beautiful of the combination laces have inserts of Irish (generally the guipure), Cluny, Bohemian, and Princess, and often inserts of fine batiste.

A rather odd but very beautiful note in the new laces is given by the use of painted effects. This treatment is not entirely new, having made its first appearance last season, but the fashion has grown until it is now quite dominant. Blonde or shadow laces are lovely with the pattern, generally a large and distinctive one, painted in black or color. Binche is too expensive to be used extravagantly or in wide bands, but the strong, delicate threads are so distinctive and give such a smart finish to the lighter shadow or Bohemian, that insertions or edges of it are used extensively in combination.

Real laces are preferred for jabots, and she who is fortunate enough to have heirlooms will be able to use them in this way, no matter how old they may be, without any fear of tearing them.

Gold lace is to be used, and one of its phases this season, the tiny, gold picot edging, is very dainty and gives a charming finish. The wider gold lace is seen occasionally, but its present status seems to be as a touch rather than a trimming.

The vogue of macramé lace has subsided, but the effect of a heavy knotted or crocheted cord is especially good, and all the new crochet trimmings are apparently to grow in popularity as the season advances. The white and écru crochets seem equally desirable. One of the prettiest uses of crochet is in frogs of varied and rather odd shapes, the smaller sizes being the most popular. Crochet ball fringe is both pretty and durable, and the very narrow quality called "drop edge" is inexpensive and useful.

No. 1103 Price $1.00

No. 3606 Price $5.00

No. 1507 Price $2.00

No. 6002 Price $8.50

No. 1502 Price $2.00

Perfect Gowning Requires

Of all feminine charms, perhaps the figure is most subject to the dictates of fashion. The style decree for Spring is that slender lines still hold sway. The stylish gentility and graceful poise of the natural, uncorseted figure rewards the woman who wears the DeBevoise.

She is conscious of her comeliness. Her gowns fit perfectly, and become her with a stylish drape not otherwise obtainable.

The DeBevoise gently confines the figure and removes all ugly ridges in the gown. It is absolutely essential to the well-gowned woman, whether her figure be slender, medium or stout.

The DeBevoise is the **Original** Brassiere—the most **Perfect-Fitting** Brassiere in the world. The newest Brassiere ideas are always DeBevoise ideas.

DeBevoise

(*Pronounced* "debb-e-voice")

The Perfect DeBevoise

Five of the latest DeBevoise creations are pictured above.

There are more than 150 chic and dainty styles to choose from, adapted to street, afternoon and evening wear, including V backs, square backs, cross-over backs, open fronts, etc. Made of batiste, linen, all-over embroidery, lace lined, etc. Trimmed in a variety of charming patterns.

DeBevoise Brassieres are made with reinforced Arm Shields, Rustproof Boning, Invisible Bone Pockets, Adjustable Hook to prevent "hitching up" and many other exclusive DeBevoise features. Sizes 32 to 48 bust. At all good stores—50 cents and upward.

Insist on the Perfect DeBevoise. *Write to-day for Beautiful new Brassiere Style Book, containing exclusive DeBevoise ideas for Spring.*

Chas. R. DeBevoise Co. **1270-H Broadway, New York**

DeBevoise Brassière — Look for this Label.

Dorothy Ford

2231 BROADWAY
NEAR SEVENTY-NINTH STREET
NEW YORK

Advanced Spring model of "Bulgarian" type. Made in all shades of crepe de chine or crepe meteor. Especially good for misses and little women.

Price { *Serges, $25.00* / *Crepes, $29.50*

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"The Crowning Attribute of Lovely Woman is Cleanliness"

The well-dressed woman blesses and benefits herself—and the world—for she adds to its joys.

NAIAD DRESS SHIELDS

add the final assurance of cleanliness and sweetness. They are a necessity to the woman of delicacy, refinement and good judgment. **Naiad Dress Shields** are hygienic and scientific. They are **absolutely free from rubber** with its unpleasant odor. They can be quickly **sterilized** by immersing in boiling water for a few seconds only. The only shield as good the day it is bought as the day it is made.

At stores or sample pair on receipt of 25c. Every pair guaranteed.

The C. E. CONOVER CO., Mfrs., 101 Franklin St., New York

Le Papillon

TRADE MARK

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Manager
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The long graceful lines and low cut of this new model are especially adapted to the "uncorseted figure" now so much in vogue.

All orders filled by return mail. Price $6.00

Write for Booklet A.

MRS. ADAIR'S

Ganesh Beauty Preparations Girdle the Globe!

TRAVEL where you will —on the Riviera, in the Balkans, in the Orient, in South America—you will meet me.

I AM GANESH

I am a competitor of Lloyd's, for I, too, insure Beauty.

You will find me at home in the boudoirs of the English aristocracy, the French nobility and the Italian noblesse.

In America I am almost an object of worship.

My fame has sped in the proportion that my beauty methods have succeeded.

Here are some of the beauty bringing devices that bear my name.

GANESH FACIAL AND MANUAL APPLIANCES

GANESH CHIN STRAP
Removes a double chin, restores contour, speedily erases the age lines running from nose to chin. Will keep mouth closed during sleep, preventing snoring and dryness of throat. $6.50 & $5.

GANESH FOREHEAD STRAP
Its wearing restores the smooth, unlined forehead, takes away the deep lines from between the brows and corners of the eyes. Good for neuralgia and insomnia. $5 & $4.

GANESH RUBBER GLOVES
Ganesh Rubber Gloves, used in combination with Ganesh Toilet Preparations, insure beautiful, soft, white hands. $1.25 a pair.

GANESH TOILET PREPARATIONS

GANESH BEAUTY BOXES
$35.00, $25.00, $5.00.
Contain the Ganesh Toilet Preparations in bottles and jars. Especially convenient for the automobile when touring, or for the boudoir at home. In three sizes.

GANESH MUSCLE DEVELOPING OIL
$5.00, $2.50, $1.00 per bottle.
Gives to the muscles and tissues nutrition similar to that given by natural oils of the skin. In this normal way the tissues rebuild, the hollows round out and the disfiguring lines disappear.

GANESH EASTERN DIABLE SKIN TONIC
$5.00, $2.00, 75c per bottle.
A general face tonic that strengthens the skin. Corrects loose and flabby skins. Gives the skin vitality to withstand the effects of extreme heat or cold. Also closes enlarged pores, thereby removing eruptions and other skin disorders.

GANESH BALM CLEANSING CREAM
$3.00, $1.50, 75c per jar.
Unequalled as a face cleanser. Relieves any chapping or roughness. Particularly soothing to very sensitive skins.

GANESH LILY SULPHUR LOTION
$2.50, $1.50 per bottle.
A thorough skin whitener; clears the skin and renders its texture exceptionally smooth. May be used as a liquid powder. Three colors—pink, cream and white.

Mrs. Adair is the one Culturist of Beauty who maintains Salons in the World's great social centers, New York, London and Paris. Her famous Strapping Muscle Facial Treatment practiced in these Salons, is obtainable nowhere else in the World. $2.50 per treatment. Courses at a reduction

Write for complete price list and Free Lecture Booklet, "How to Retain and Restore Youthful Beauty of Face and Form."

557 Fifth Avenue Phone 2839 Murray Hill **New York**
LONDON, 92 New Bond Street, W. PARIS, 5 Rue Cambon

"*The* PROMISE *of* HAPPINESS"

THIS is what a French wit has called beauty. And since beauty is the reflection, the tangible form of health, the wise woman will eagerly seek methods of improving the health of the body.

Some women at the first touch of old age begin to neglect themselves, feeling that the struggle for beauty is no longer worth while; others merely lack ambition or the desire to please. But it is really never too late to try to improve one's looks. In the quest for beauty, it is necessary, first of all, to get rid of the discouraging idea of age. There is no woman in the world who, if she wants to and will make the effort, cannot improve her looks. But each one must make the effort for herself. It is possible only to point the way. If youth and beauty are worth having they are worth working for, and the exertion must be both of mind and body.

THE PRICE OF BEAUTY

There is no infallible rule for the cultivation of supple grace. Each woman must work out the system of exercises best suited to her individual needs. The great thing to keep in mind is that all beauty is dependent on health. Without health, a graceful body and a clear complexion are impossible, and one of the prime factors in health is exercise.

To keep the appearance of youth one must feel young, and to feel young one must continually feed upon new thoughts. As the body needs a constant supply of fresh air and nutriment, so the mind has needs no less exacting. Our bodies decay and lose vigor through thinking over and over the same round of thoughts. Idleness, lack of interest in the active affairs of the world, and too much introspection are fatal to the intellectual strength and freshness necessary to beauty.

THE COMPLEXION AN INDICATOR OF AGE

Beware, when the skin of the face begins to loosen, to grow soft and flabby, and the muscles to droop. If the face is massaged properly, the stimulation produced will greatly improve both the muscles and the flesh, for circulation will build up the weakened tissues and restore a youthful line. Expert massage by a competent masseuse is helpful, but so much harm has been done by wrong manipulation that it is far better for a woman to understand the rudiments of self-massage and do it herself than it is to have her face pulled out of shape by a masseuse who does not understand anatomy.

Before beginning the massage the entire face and neck must be cleansed with a good cleaning cream. Never attempt the massage until every particle of dust and dirt has been removed. This is of the greatest importance. After the face has been cleansed, the skin is wiped with a piece of soft linen or cheesecloth and the massage cream applied.

Two nourishing skin foods are easily prepared. One consists of:

White wax—1 ounce
Spermaceti—1 ounce
Sweet almond oil—4 ounces
Lanoline—2 ounces
Cocoanut oil—2 ounces
Tincture of benzoin—30 drops
Orange flower water—2 ounces

Melt the first five ingredients in a double boiler. When melted, take from the fire, and while beating, slowly drop in the tincture of benzoin, then the orange flower water, and stir until the mass is quite thick and cold. Pack into jars.

Another skin food of equal value is made of:

White wax—1 ounce
Cucumber juice—2 ounces
Spermaceti—1 ounce
Orange flower water—1 ounce
Sweet almond oil—4 ounces

Put the almond oil in a double boiler. Add the cucumber, which must be washed and chopped fine, but not peeled. Allow the oil and cucumber to simmer gently for one hour. Take from the fire and strain. Now add the wax and spermaceti, return to the fire, and let the whole heat slowly until the wax and spermaceti are melted. Take it from the fire and, while beating, slowly add the orange flower water. Beat until thick and cold. Pack into jars. The cucumber is a natural bleacher, and most soothing as well. If there is a tendency for soft hair to grow about the mouth, bicarbonate of soda may be found helpful, and if the treatment is kept up, the hair should entirely disappear.

SIMPLE METHODS OF MASSAGE

The movements for self-massage are: first, light friction; second, delicate kneading; third, tapping; fourth, a rotary movement. The correct position for neck massage is to place the fingers at the back of the neck and the thumbs in front. The thumbs should work very gently up and down the veins in front.

The first movement for the face consists in light upward strokes to stimulate the circulation. Be careful to start at the chin and work up to the temples. This gentle friction should go all over the face, and the touch should be firm. Take care not to crease the skin at the corner of the eyes, as then tiny wrinkles are apt to be formed instead of rubbed away. Never pull the flesh. Knead it gently to relieve the sagging of the muscle which runs from the mouth to the corner of the eye. When the fingers are pressed into the skin, a vibrating movement of the arm will help stimulate the circulation. After this, finish around the eyes and temples with a rotary motion, using the middle fingers with a gentle, vibrating movement. At the end of fifteen minutes or half an hour, apply compresses of very cold water to the face, and an astringent lotion, to tighten flabby flesh and wipe out wrinkles.

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is a laugh from cover to cover, absolutely original and delightful. The dinner favor that makes everybody jolly. 24 pages bound in a *real* old fashioned fringed napkin. 30c. each postpaid, or $3.00 a doz. At your stationer's or from the publishers,

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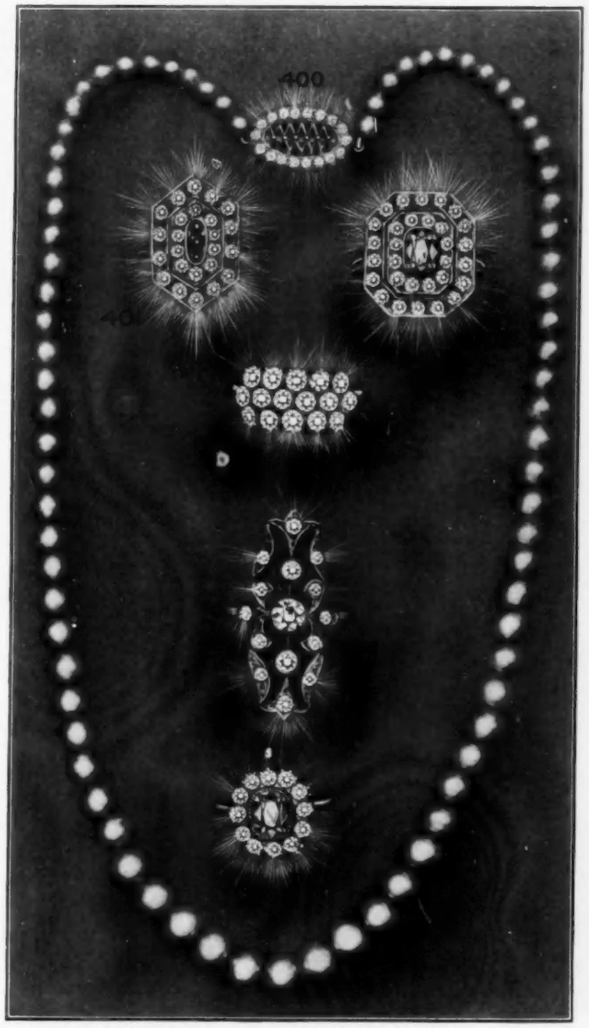

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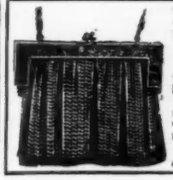

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that if the corset is not right the gown cannot be. And nothing is truer. Fashionable American women are realizing this fact more and more every day, which perhaps accounts for the steadily increasing call for perfectly designed corsets.

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CORSETS

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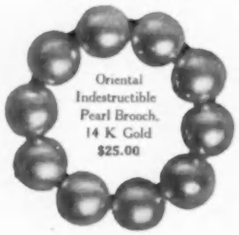

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FABRICS THAT FEAR NO TUB

THE annual spring consideration of wash fabrics is necessarily an important one because of the vital part they play in the summer wardrobe. Perhaps the most noticeable feature about the cottons this season is their conservatism. Undismayed by the radical color innovations in the silk and woolen field, they have clung to their fresh daintiness of coloring and to weaves that have been tried and proved worthy.

Linen, it is said, is to have a revival of popularity, for last year it was somewhat eclipsed by ratine. Already the sales of heavy Russian, Irish, and domestic dress linens are double what they were in 1912, and of them will be fashioned the tailored suit, the simple one-piece dress, and the indispensable odd skirts. The present distinguishing note is that the weave is closer and the finish rather more glossy than last year. All the delicate colors are in evidence and some vivid tones. The trimmings of such frocks will usually be of heavy white lace and braid. The average width is forty-six inches, and the prices range from 50 cents to $1 a yard.

GLORIFIED GINGHAMS

Another promising material is a gingham which bears a resemblance in name only to its humble workaday forbears. It is very closely woven of soft, fine threads, and shows a rich brilliancy of color. The patterns tend to plaids, and the more genuinely Scotch these are, the better. This grade of gingham wears remarkably and does not shrink nor lose its color.

Allied to this gingham are the fine grades of percale and madras which are being shown in attractive patterns and which will be put to the same sort of uses as the ginghams.

A shade more elaborate, but no less practical for everyday dresses, is Eolienne, more familiarly called silk and cotton poplin. It may be had in all the new colors, and costs $2 a yard for a forty-five-inch width.

COTTON CRÊPES

With crêpe, in an infinite variety for a multitude of uses, dominant in the silk world, it is not surprising to see this treatment applied to cotton fabrics. The grades range from the sheerest lawns for lingerie frocks to a heavy, durable fabric for the shirtwaist. A dainty crêpe of cobweb thinness, suitable for afternoon wear, is carried by one of the large stores at the moderate price of $1.50 a yard for material forty inches wide. The design is one of small, raised flowers and sprigs on a white ground.

When it comes to buying material for the blouse, an English cotton crêpe is decidedly satisfactory, both in appearance and in its wonderful wearing qualities. Not the least joy in its use is the facility with which it can be laundered. It is so easy to wash such a waist in a hurry, dry it, and by a few judicious pulls restore it to wearable condition without ironing. This material comes in gray-and-white stripes and makes up very prettily. A note of bright color in the tie gives a touch of character.

WOOLLY COTTONS

Closely following in the footsteps of the woolens is an army of rough cottons so nearly approximating the appearance of the silks and wools that at first glance it is difficult to distinguish between them. It is a fact that some of the heavier tailored suits can be very closely copied in washable materials. Cotton ratine has undergone great developments, and now has little in common with its humble bathroom progenitor. The éponge of this season is fine, pliable, and capable of taking a tailored finish. Plain éponge, fifty-six inches wide, may be bought for $1.25 a yard. Matelassé is excellent for suits, and may be obtained in a fifty-four-inch width for $4.50 a yard.

MATERIALS, TRIED AND TRUE

For the dainty afternoon frock or the informal evening gown there are a number of materials that are really old friends brought up-to-date. Dotted Swiss, just the thing for the débutante and her younger sisters, has taken on silk designs of delicately sprigged flowers in real French Jouy patterns, and still the price remains moderate; 75 cents a yard is asked for the twenty-eight-inch width. These new patterns show the dots rather more scattered than formerly.

This year some decided novelties are being shown in net. Besides the usual printed designs there are patterns with lovely velvet flowers and arabesques of chenille. These nets come fifty inches wide, and sell for $3.50 a yard.

The mention of printed designs leads quite naturally to the disputed question of borders. Every season borders march serenely in the front ranks of the popular trimmings, too useful and adaptable to be discarded. Cotton voile has appeared very prettily in this class. One piece shows a white ground sprigged with little Jouy flowers. The border is of small pink roses on a tan ground. This voile is twenty-eight inches wide, and costs 50 cents a yard.

Organdie has departed from its usual patterns, and this year is bordered. It is 50 cents a yard, twenty-eight inches wide.

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Wear my famous Medicated Rubber Garments a few hours a day while walking or exercising and your superfluous Flesh will positively disappear.

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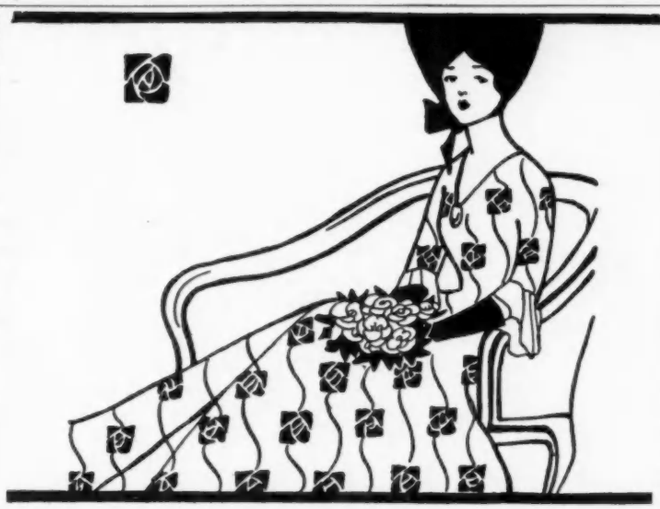

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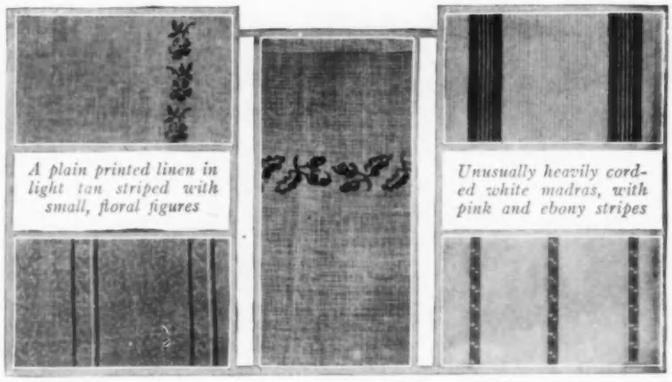


A plain printed linen in light tan striped with small, floral figures

Unusually heavily corded white madras, with pink and ebony stripes

A lavender and white example of fancy cotton goods. The stripes are purple and white

The helio ground of this printed linen has a stripe of detached acorn figures

A fine, white-grounded batiste which has figured stripes colored a cherry red and white

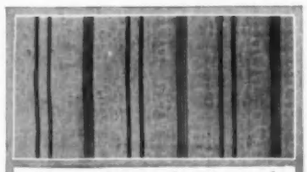
SHIRTING THE WELL-DRESSED MAN

WITH the approach of warm weather and the constantly increasing importance given to negligee attire, the selection of the proper shirt becomes a question demanding careful and immediate attention The general tendency this spring is towards soft stuffs. Silk and silk mixtures are the most popular; many of the cottons even are satin striped. The crêpy silks, which are particularly soft and cool, will be much in evidence, if not in the lead, and all kinds of patterns will be used, plain, striped, and figured, preferably in quiet colorings.

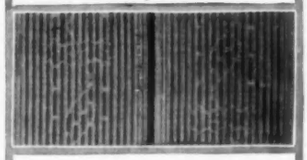
SMART NEGLIGEE ATTIRE

For midsummer wear, when coolness must be considered as well as appearance, sheer, printed linens and embroidered crashes will be generally worn. A white or natural ground is best, and the neat, detached figures are in strong colors, such as brick, tangerine, brown and apple-green. Plain crash, used for the body of the shirt, comes in a variety of delicate tints. Where a color is so used, plain white or embroidered crash is used for the bosom and cuffs.

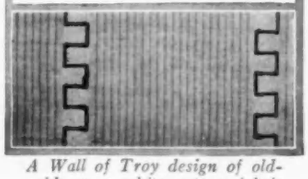
Other materials which promise to be in favor are embroidered zephyr, French corded madras, fancy batiste, and flannel mixtures. Madras, no matter what rivals it may have, will always be correct, and one of the standard materials with the well-dressed man. Several neat patterns have corded stripes or embroidered figures in all white; others have a touch of quiet green, or tan, or a delicate heliotrope.



Fancy mixture of cotton and silk. The white ground is striped with myrtle and black



Silk and linen mixture with white scroll superimposed with fine violet and white stripes

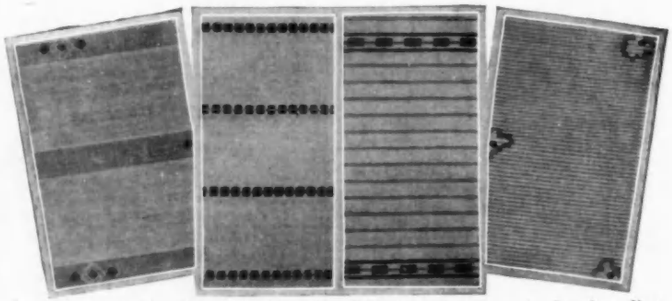


A Wall of Troy design of old-gold on a white cotton fabric

As to color, it is impossible to lay down any rule, for the shades are as varied as individual taste. There is, however, a note of daring and brilliancy in many of the new shirtings. Among the silks, the bold stripes of red, blue, green, and purple would have horrified a prospective buyer of possibly not more than a year ago.

THE NEW PINK SHIRT

Gray, in all its shades and tones, is widely used, especially in combination with cardinal, violet, and pink. And, by the way, pink is to be considered very smart, but the utmost care must be taken in the selection of the suit and tie worn with it, or the result is apt to be in dubious taste.



Lavender-grounded madras with white stripes embroidered in green

Broken stripes in two shades of brown on a pale buff madras ground

Pink is used as the stripe color for this shirting of white French silk

A Russian linen corded in gray and white with an embroidered design

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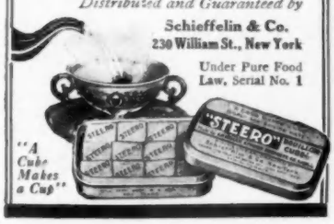

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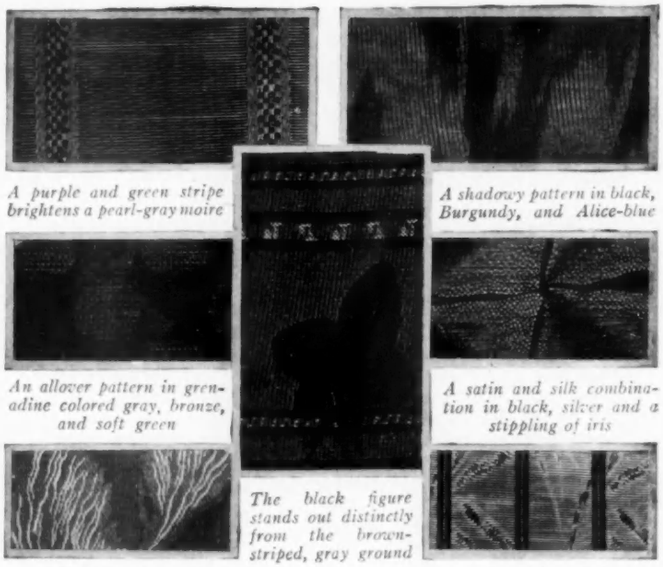


A purple and green stripe brightens a pearl-gray moire

A shadowy pattern in black, Burgundy, and Alice-blue

An allover pattern in grenadine colored gray, bronze, and soft green

A satin and silk combination in black, silver and a stippling of iris

The black figure stands out distinctly from the brown-striped, gray ground

A leaf design shadowed on ribbed silk with the veins embroidered in electric blue

This silvery piece of changeable moire is worked in French-gray, blue, and black

SPRING TWISTS *in* CRAVATS

IT would never do to imagine that the cravat, that critical spot of color and special glory of a man's attire, is as simple as it is small. Into its composition a variety of elements enter and all must be considered if the final result is to complete the scheme of the costume. There must be kept in mind, cut and shape, material, design, and color. This spring the fashion makers decree novelties and changes in every one of these.

IMPORTED SILKS PREVAIL

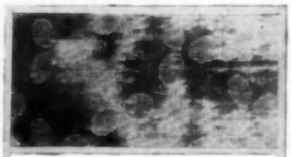
The most popular silks are rich and heavy and of foreign manufacture. One of this class that is very new resembles the crochet weave. Brocade is used whenever possible, and many original and pleasing examples are shown. Then there is moire, plain, or embroidered in lovely, changeable colors. Odd, heavy silks of oriental weaves have a strong backing. It almost goes without saying that crêpes which have taken such a hold throughout the fashion world will be included in cravat materials. They are exceedingly smart in plain and fancy weaves, variously colored. Among these are the monotone brocaded crêpes with self-colored satin stripes. The list of correct materials is further swelled by foulards, bengalines, poplins, grenadines, and various repp weaves, but the moire predominates.

CUT INFLUENCES FABRIC

The designs used on these silks have been influenced by the ampler cut of the modern tie which gives a very fair surface whereon to spread figures to advantage. The fancy and brocaded patterns also show a tendency to sprawl. Checks, stripes, and cross-bars, so long favored, have been pronounced monotonous, and in their place have come all manner of floral designs and intricate traceries with no possible geometric origin.

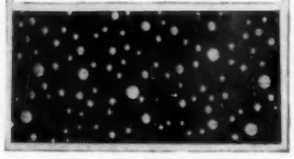
THE LEADING COLORS

It would be impossible to declare any two or three colors to be in the lead, for all the pleasing shades and harmonious combinations of tones, whether sedate or gay, are in evidence. There is navy, mauve, myrtle, helio, taupe, pearl, maroon, Havana-brown, azalea-pink, iris, magnolia, cadet, laurel green, violet, and always and ever, black and white. The more brilliant colors are used in satin-striped materials where many varied contrasts appear. Examples shown by the best shops include orange, tulip red, violet, sky blue, and pink. With the pink shirts, so favored this year, a carefully chosen green tie might be worn, or a black or black and white cravat, either of which can be relied upon to subdue or give character to a shirt.



One of the so popular moires in a changeable gray-blue, stiffly flowered in reseda

A wonderfully rich material of black moire and satin dotted with green



Many-sized, sky-blue polka-dots scattered over a navy blue satin background

AS TO CUTS

As was said before, neckwear of all kinds is cut on noticeably larger and more generous lines. The Ascot has turned up once more, especially in grays and striking combinations of black and white. Four-in-hands have loose ends with both aprons of the same size. Also in favor is the cravat of Imperial shape.

Elizabeth Arden

Be Beautiful

The mere wistful longing for a beautiful complexion, or a soft, rounded face and neck, will never banish one little blemish or add in the smallest way to the attractiveness of one's appearance. Neglect is inexcusable, and the typical, self-reliant American woman of to-day who has learned to seek and attain what she *really* desires, will not rest content till she has rid herself of every unnecessary defect. By a little systematic attention under skilled advice, she can acquire a clear, flawless skin, a naturally transparent complexion, and soft, white, rounded arms, neck and shoulders, the reward of those who use Venetian Preparations as prescribed in Elizabeth Arden's Booklet, "The Quest of the Beautiful." Write for a copy of this free booklet. You, too, will treasure it. And TO-DAY send your cheque for at least ONE of the following Preparations, so that you can test its powers and learn what the Venetian Preparations can do for YOU.

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For the HOSTESS

THAT vague elusion called "atmosphere" or "background" is a thing which money cannot buy, a thing which the hostess must have and which she cannot order by telephone, or have supplied by the caterer. How, then, is she to get it?

She may capture this intangible thing only by an untiring study of the art of simplicity—simplicity in the decoration of her home and in her choice of food. An exceedingly good rule for the inexperienced hostess to follow is to attempt just a little less than she feels that she can do to perfection. If her dining-room permits of the entertainment of only twelve guests, she should be content with ten; if her household staff can "just manage" ten guests, she should invite only eight, and if she is a bit uncertain about a new dish, she should by all means substitute an old and proved one. The old adage, "When in doubt abstain," may well have been coined especially to caution the overambitious hostess, since for a guest to hear the working of the domestic machinery, however faintly, is worse than tragic; it is ludicrous.

At a fashionable dinner last summer the very young hostess planned that a fountain placed in the center of the table should play into a golden bowl. This necessitated an elaborate mechanical arrangement beneath the table. All would have been as merry as a marriage bell had not one of the subterranean pipes sprung an untimely leak! Very soon the irreproachable feet of the guests were laved in an inch of water, then there came a stealthy lifting of dainty skirts, and at last general consternation!

"Fetch the plumber!" cried the distracted host, and the plumber with his grimy hands and traditional bag of tools was precipitated unceremoniously into the dinner-party.

This is what may happen to a hostess whose desire to achieve the unusual leads her into the danger of attempting too much. There are limits even to the plumber's art.

CAPTURING A DIFFICULT ART

One of the nicest things about us all is that we really love simplicity. Deep down in our hearts we long for simple joys, simple lives, simple surroundings, and although most of us complicate our own existence in some foolish way or other, we do really like to be entertained in a house where there is an atmosphere of simplicity; where we may uncurl, relax, grow genial, and tell our twice-told tales unrebuked. This sort of atmosphere is never achieved through magnificence or the display of money; it is obtained only in those houses where the hostess understands the art of simplicity.

A well-known artist recently remarked that in his opinion only one American hostess in a hundred understood the value of color effect in entertaining. He mentioned several notable houses where the lights are so glaring, so badly placed, and so over-brilliant that it is impossible to find a restful spot. And he cited a Boston hostess—to him the ideal one—whose home is a symphony of soft lights and colors, and who, no matter on how large a scale her entertainment may be, always wears a perfectly plain gown, with no jewelry except a long string of pearls, each one worth a "king's ransom or an artist's love." This woman understands color values right through—candle light and open fires, no stupid conventional "decorations," a few white lilacs in an old bronze vase and a dozen orchids in a plain glass bowl. She knows that simplicity is the best frame for a brilliant woman.

THE AMERICAN HUSBAND

"We went to three dinners last week," a young society matron said laughingly the other day, "and my husband came home hungry from each one. I took him into the pantry and gave him some real food, and oh, but he was happy!"

It is because women have forgotten how to give the picnics, the early parties and the informal suppers of days gone by, that the young men go to the woods for their holidays, and the husbands and fathers are more or less left out of the social careers of their womenkind. Why is that pitiful cry raised, "We simply cannot get the nice men to the dances," or "There are no men at all at the summer resorts"? It is because simplicity is a lost art in modern entertaining, and so all the informal good times are things of the past. Ask a number of representative men to tell honestly which they prefer, the usual late suppet in a fashionable hotel or the unusual supper such as a famous Washington heiress glories in—the putting on of an apron over her ball gown and the making with her own hands of unbelievably delicious chafing-dish dainties while her clever guests sit around and talk. Ask the same men again which they would prefer, the modern summer-resort picnic served by butlers and footmen to overdressed guests seated upon Persian rugs and cushioned yachting chairs, or the old-time picnic where the hostess sent lunch baskets and had the food cooked over a camp fire, and where everyone dressed plainly and was in for a long day of outdoor sport.

The best type of American man between the ages of twenty-five and forty-five simply cannot go to balls, because to dance until morning unfits him for the hard work he has to do. Therefore, sad as it is to admit, the young girls of to-day do not meet the best type of man; they make their earliest friendships among probably the least intelligent and least vital type of man we have. The men who are doing big creative things have no time for society because it no longer has the simplicity which appeals to them. Such men, however, make the very best dinner guests. And here again simplicity may be cultivated. Men do not like the disguised, truffled, gravied dishes they so often get at dinners. They have a far higher grade of taste in the culinary arts than women, and are much harder to please. In this as well as in all other things they demand that difficult, evasive, elusive thing—simplicity.

THE GREATLY SIMPLE, AND THE SIMPLY GREAT

Only those who have earnestly tried to achieve simplicity know how difficult a task it is; how many hours of careful study it takes to capture the difficult art. Is there really so much in it after all? one is sometimes tempted to ask. Is is worth while? is its importance not exaggerated? Those who feel this way must remember that all the really big things of the world are very simple—that simplicity is the one thing genius strives for. The ancient marbles of Greece, the lovely, stooping Venus on her red pedestal, kept in the heart of Paris; the draperies of the dear Botticelli saints, the music of Mozart, the plain song of the Gregorians, the Sermon on the Mount—all these and many other miracles of the past upon which we feed and live to-day, are great examples of the beauty and the perfection of simplicity.

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NOBLESSE OBLIGE

QUITE the most interesting phase of the recreation movement is the work carried on by the Guild of Play, established to meet the play-time needs of the many thousands of children who have only the streets as a playground. That children are not safe in the streets, either from accident or criminal mischief, is amply proved by records of accidents and of law-breaking. Even the partial records of accidents given out by the hospitals show that in a single year nearly a hundred children under fourteen years of age were killed by street accidents, and two thousand others were more or less seriously hurt.

Unsupervised playing in the streets leads also to lawlessness—not always malicious, but usually destructive. The damage to the city in a single year from bonfires made by children is conservatively estimated at $25,000. Were such a sum turned over to the Guild of Play, not alone would the bonfire nuisance be abated, but the work of the police and of the children's court would be materially lessened.

THE CHILDREN OF THE STREETS

The Guild of Play, organized in 1909 under the direction of the Parks and Playground Association, undertakes to meet conditions as they are, and in some measure make up for the deficiency in city playgrounds. To do this the Guild employs trained leaders to supervise play in the streets and in back yards. These leaders carry their work on without formality, wearing no uniform and working with very little equipment. The Guild has set itself the task of teaching standard games to children who play in the streets; to encourage a spirit of fair play, and to correct the demoralized street games which children, left to themselves, frequently devise.

The *modus operandi* of the Guild directors is very simple. In the first place, they organize the children of a particular street or neighborhood into groups of from twenty to fifty; those from ten to fourteen years of age are placed in one group, and those from six to ten in another; when possible, girls and boys are kept in separate groups. Under the guidance of the directors, each group meets two or three times a week in a convenient back yard or neighborhood park. On these play days new games are taught and old ones rehearsed, so that in the intervals between the regular play days the children are apt to play these games by themselves instead of the objectionable ones they have played before. Provision is usually made for rainy days, when school basements, church houses, or public libraries are brought into requisition.

In addition to a number of street and back yard play centers, the Guild opens up and equips vacant lots. The general equipment of a playground in a vacant lot consists of three sets of swings, one trapeze with rings, two slides, two sets of seasaws, a basket-ball court, and a sand-box table with benches.

A SPECIALIST IN BOYS

The Guild, of course, modifies its programme to meet the desires and needs of each particular group. Besides games of all kinds, the normal children are entertained with story-telling, folk-dancing, and simple plays, which they give themselves. There are likewise opportunities for simple manual work, as toy-making, wood-carving, and hammock-making.

Among the most interesting of the centers are those established for crippled or invalid children, which are operated at several children's hospitals and in those having children's departments. The little cripples are so eager to play, and so sensitive about their inability to engage in sport as other children do, that the Guild has made a special study of adapting normal games to meet their disabilities. Singing games are most popular and are most easily adapted.

Play centers have also been introduced into orphanages and day nurseries, and a new center has been opened at the Gerry Society for the benefit of the young offenders held there on remand.

One play leader whose specialty is games for boys has obtained permission to use a large roof as a playground, and there she conducts regular games of baseball and basket-ball. She has also introduced some manual work, and the boys have taken so great a fancy to the jig-saw that it is difficult to keep up a sufficient supply of cigar boxes and basswood for the eager young workers who construct from these materials many useful articles.

AN ECONOMICAL CHARITY

In spite of its varied activities, the Guild is most economically managed; extremely moderate salaries are paid, and there is very little equipment.

The president of the association is Eugene A. Philbin; vice-president, Lillian D. Wald; secretary, L. Morton; treasurer, James A. Renwick; play-supervisor, M. L. Stevens. Among others interested are Mrs. Chas. B. Alexander, Mrs. Hugh. D. Auchincloss, Miss Catherine A. Bliss, Miss Edith D. Borg, Mrs. James A. Burden, Jr.

Photograph by Underwood and Underwood

The tenement child who plays under the protection of the Guild of Play knows none of the perils of the street

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We are specialists in the making of these garments, which are original with us, and especially designed to meet the changing conditions without alterations.

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222

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—and spare yourself the trouble and expense of putting on new ones before the corset wears out. EVERLASTIK is by far the most durable and satisfactory garter elastic made—woven by a special process (patent applied for), so that the rubber strands cannot slip after being cut by the needle in sewing—holds its elasticity under all conditions.

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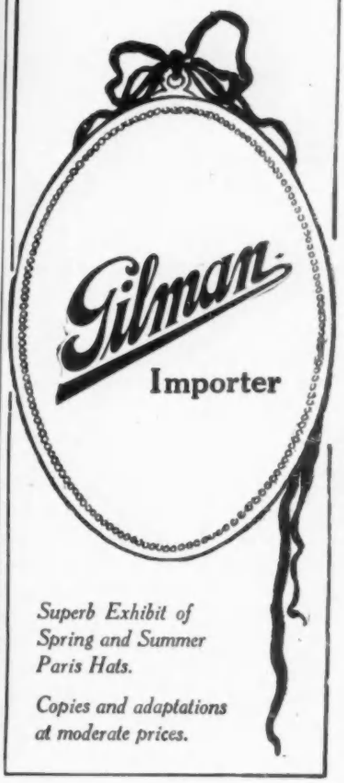

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Beauty Masters

The influence of feminine beauty is responsible for the great achievements of womankind, for she who is beautiful sways the world at her will. To preserve or even to acquire this noble attribute is a pleasure when the one toilet cream of purity and quality is used—that cream is ELCAYA.

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"Makes the Skin Like Velvet"

This dainty "Cream of Flowers" protects the skin from the harsh Winter weather—makes it soft, fresh, inviting, and keeps the complexion naturally beautiful. ELCAYA has become the favorite "Beauty-Aid" of well-groomed women everywhere because of its distinct superiority and purity. Use the best—use ELCAYA.

TRIAL SIZE 2c—Send Dealer's Name. All Dealers, Nation-Wide, Sell ELCAYA

CRÊME ELCAYA CERAT ELCAYA
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"After studying and experimenting for seven years I have perfected a method of

Physical Culture for the Face

which does for the face what my Physical Culture has done for the figures and health of 60,000 women. Why should not the skin of your face and throat be as clear and unblemished as the skin of your body?—only because you have not treated your face intelligently."—**Susanna Cocroft.**

A Woman Is As Old As She Looks

Tired eyes, wrinkles around them, pouches beneath them; crows' feet; the droop at the corners of the mouth; the hard lines from the nostrils to the lips; drawn, colorless lips; sallow, discolored or freckled skins; all or any of which add ten years to your age, because they make you **look** ten years older, can all be overcome by systematically following the simple instructions clearly explained in the Grace-Mildred Culture Course of Physical Culture for the Face.

We also teach you how to make **the Hair** glossy and abundant; to care for the Hands, Feet, Eyes, Eyebrows, Ears, Mouth, Neck, Chin, etc.

If you look older than you should, it is because you are not doing what you should to help nature. The result you want is certain; no experimenting (Miss Cocroft has experimented on this work for seven years). Innumerable women have attained the end you want by carefully following instructions.

In six to ten minutes a day of Physical Culture Exercises for the Face, you can do more at home than massage will accomplish in an hour a day in a beauty parlor.

Those who know Miss Cocroft's national—yes, international—reputation as a restorer of health and youth, will be as pleased to hear of this new feature in her work as they will be certain that it will produce precisely the results she claims for it.

The direction of this work will be in the hands of her nieces, Miss Grace L. Ballack and Miss Mildred A. Albee, whose association with Miss Cocroft for many years has adequately qualified them to assume the direction of this department of Miss Cocroft's culture training. For further particulars and names of those who have taken this course and *gotten the results desired*, write us NOW. The results are marvelous.

Dept. 1. Grace-Mildred Culture Course, 624 Michigan Ave., Chicago

AS SEEN BY HIM

(*Continued from page 35*)

the only cotillion of the winter, that given by Mrs. Cornelius Vanderbilt, and was entertained by such hostesses as Mrs. John Astor, Mrs. Lydig, and Miss Morgan—it is extremely interesting to hear that he is to deliver lectures in Paris this spring on the *"Chic Americaine."*

BETWEEN ADMIRATION AND AWE

A peep at ourselves through the eyes of M. Pierre Loti is a novel experience. M. Loti is a mystic poet of the French bourgeois class whose word paintings of the orient are perhaps more impressionistic than truthful, although some travelers consider his descriptions of the African desert more realistic than those of that wonderfully wordy rhetorician, Robert Hichens.

From a perusal of the first of M. Loti's serialized impressions of us at so much a word, it would seem that we at least bewildered, if not intimidated, him. He seems to be constantly swinging like a pendulum between admiration, awe, and amusement. Sometimes we are sure he laughs with us, but he has been accused of being a great poseur, and so we are inclined to believe that he more often laughs at us. However, M. Loti's perspective of New York was, after all, only from the greenroom of a theatre and the seclusion of an apartment in a Broadway hotel, from which experiences he reached at least two entirely accurate and not unsatisfactory conclusions; he thought we were noisy—we are; he thought our women were amazingly clever and very beautiful—they are.

"HEAVY WITH HALF-DIGESTED IDEAS"

M. Helleu, erstwhile a fashion artist and now a portrait painter of no small reputation, is wildly enthusiastic over the grace and beauty of American women. He also bemoans the fact that we are a nation heavy with half-digested ideas and rushing madly after "art," a mistress only to be won by waiting, and not by any means to be "caught on the fly." As a gentle reproach to the over-eagerness of American aspirants for artistic laurels, M. Helleu calls attention to the fact that his own present success was attained only after twenty years of laborious and persevering study.

THAT PLACE CALLED "CHILDS"

Mr. Louis Wain, who has been examining New York under the binoculars for the benefit of the London "Truth" (he has doubtless secured some excellent pictures of New York's fascinating cats), makes a very laughable mistake by betraying his familiarity with a certain variety of New York's "hel-up-yourself" eating places called "Childs." Speaking, presumably, out of his woful experience, he says that the New York lower classes—the waitresses at this place called Childs, and the negro men who operate our "lifts"—are execrable, insolent, and inefficient, and so, no doubt, they are, but Mr. Wain, writing for a periodical which, under its new management, boasts of being one for gentlemen, should not thus reveal his life in the mean quarters of New York; negro elevator boys and waitresses at cheap lunch places are unknown quantities to those for whom he writes.

A WORD IN SELF-DEFENSE

In order to make advantageous use of the self-knowledge so graciously doled out to us by our late guests, it would perhaps be well to classify it in definite form.

Essayist, poet, painter, society lecturer, and publicity man unite, without exception, in praising our women—their charm, their grooming, and their gowns. They also agree that we are splendidly generous in our hospitality; that our country life is delightful; and they admit, grudgingly, that we are improving our architecture. But they condemn us one and all, and justly so, for lack of that intangible, old-world quality called "artistic atmosphere"; for lack of that other quality born also of experience which is called repose, and for lack of that cultural grace called poise.

After solemnly reviewing the praise and blame of others, it is but natural to add a word of self-justification. We would call attention to the fact that, notwithstanding its heedlessness and haste, and its tendency, perhaps, to devote too much time to M. de Fouquières, New York has not, this winter, indulged in frivolities entirely for frivol's sake. We have heard and appreciated and meditated over the philosophy of Mr. Bergson; we have done some serious, well-considered work through The Stage Society; we have assimilated somewhat of the knowledge which we gained through lectures delivered to us by Amundsen and Shackelton; we have dallied, some of us more and some of us less, with that great race movement, Socialism, and we have learned the meaning of that deliciously alliterative political phrase, "the initiative, the referendum, and the recall." And among many other things we have learned humility, and so we tender our filial gratitude to those critics who have not spared the rod, and we present our humble thanks to those who, in the kindness of their hearts, have unhesitatingly spread the cloak of mercy over our multitude of shortcomings.

KEEP YOUR SKIN CLEAR

With Daily Use of

CUTICURA SOAP

And occasional use of Cuticura Ointment. No other emollients do so much to prevent pore-clogging, pimples, blackheads, red, rough hands, dandruff, itching scalps and falling hair.

Cuticura Soap and Ointment sold throughout the world. Send postal for free sample of each with 32-p. book. Address "Cuticura," Dept. 133, Boston.

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This is the natural way to learn a foreign language. You hear the living voice of a native Professor pronounce each word and phrase. He speaks as you desire—slowly or quickly, for minutes or hours at a time. It is a pleasant, fascinating study; no tedious rules or memorizing. You simply practice during spare moments or at convenient times, and in a surprisingly short time you can speak, read and understand a new language.

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YARNS **BEADS** FOR BAGS AND CHAINS, Canvases, Gold Threads, Cross Stitch Materials, Tapestry, Silks and Wools, Lace Braids. JEWELS

EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1860.
PETER BENDER, IMPORTER, 111 E. 9th ST., N. Y.

WHOLESALE & RETAIL

You can be well

When the circulation is forceful, the nerves strong, breathing correct, and vital organs working properly, disease germs, grippe and colds have little hold upon you.

I have helped 60,000 of the most refined, intellectual women of America to regain health and good figures and have taught them how to **keep** well. Why not you? You are busy, but you can devote a few minutes a day in the privacy of your room, to following scientific, hygienic principles of health prescribed to suit your particular needs.

You Can Weigh Exactly What You Should Weigh

I know it because I have reduced the weight of 30,000 women and increased the weight of as many more. In my work for reduction or building flesh I strengthen every vital function so that you are full of life and energy.

I am at my desk from 8 A.M. to 5 P.M. personally directing my work. If you are in Chicago come to see me.

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to *common sense.*

No Drugs—No Medicines

You can—

Be Well so that everyone with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed. You can—

Improve Your Figure—in other words be at *your best.*

I want to help you to realize that your health lies almost entirely in your own hands and that you can reach your ideal in figure and poise.

Judge what **I can do** for you by what **I have done** for others. I have relieved such Chronic Ailments, as:

Indigestion	**Sleeplessness**	**Nervousness**	**Weaknesses**	**Catarrh**
Anaemia	**Headaches**	**Torpid Liver**	**Constipation**	**Rheumatism**

The best physicians are my friends—their wives and daughters are **my pupils**—the medical magazines advertise my work.

I have published a **free** booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman.

Sit down and write me NOW. Don't wait—you may forget it. I have had a wonderful experience and I should like to tell you about it.

Susanna Cocroft

Dept. 17 624 S. Michigan Avenue, Chicago

Miss Cocroft is a college bred woman. She is the recognized authority upon the scientific care of the health and figure of woman.

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Telephone Madison Sq. 4817.

Retailers, Wholesalers & Manufacturers of Everything in

Maids' and Nurses' Correct Uniforms

Designs of Individuality—Workmanship of Exceptional Excellence—Everything Made on the Premises, in our own Workrooms.

The largest assortment of ready-to-wear uniforms displayed in our showrooms at Prices One-third to One-half less than elsewhere.

Special Orders Completed in 24 Hours.
ENGLISH UNIFORMS A SPECIALTY.
Mail Orders Promptly Executed.

Standard U. S. Gov't Uniforms. Surgeons' Operating Gowns.

Write for these Books About South America and South American Cruises

THEY tell you interesting facts about South America of which you have never dreamed. They tell you of its beautiful cities, its wonderful seacoast and great rivers, its snow-capped mountains and tropic valleys.

They also give you full information about two 64-day cruises, costing $300 and up, leaving New York, March 22d. These cruises include visits to Bahia, Rio de Janeiro, Santos, Montevideo, Buenos Ayres, San Paulo, Petropolis, Barbados and Trinidad in the West Indies, and optional trips to Panama and Valparaiso.

These cruises are made by the new Twin-Screw Steamship VESTRIS and VANDYCK, 12,000 tons each, equipped with modern safety devices and affording passengers the comforts of a well appointed hotel.

You who are fond of travel, who delight in new peoples and countries cannot afford to neglect this opportunity to see South America. Write for the books today. You incur no obligation and no expense other than that for a postal.

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Nestly Perfumes

Latest sensation from Paris. Exquisite and absolutely lasting odors.

Mousse Parfumee Sous la Coudraie **$2.50 and $4.95**

Cut Glass Containers beautifully packed in satin and leather boxes.
- Perle de Nice. $4.45 and $6.35
- Rose de Jericho. $4.90 and $7.85
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Special Offer to Vogue Readers

A liberal sample bottle of any of the above will be mailed to you for 25c.

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220 Fifth Ave., cor. 26th St.
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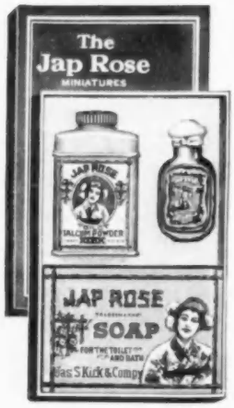
COMPLEXION NECESSITIES Send 4 cents to cover postage for Beauty Booklet and three complexion beautifiers—Cleansing Cream, Massage Cream, and Face Powder. My preparations are renowned for their purity and efficacy. Established 1891. MISS CLOUD, Flanders Bldg., Phila., Pa.

This **JAP ROSE**

Week-End Box

Containing a miniature of Kirk's famous JAP ROSE Talcum Powder, Perfume and Soap—



three dainty and useful toilet articles, mailed to any address in the United States for 20 cents in stamps or silver.

This offer is made to get every woman acquainted with the quality of our **Jap Rose** products.

Write NOW—while you think of it

JAMES S. KIRK & COMPANY

324 East Michigan Street **Chicago**

Fragrant as a rose

When you open a jar of Pond's Vanishing Cream the Jacque Rose fragrance rises as dainty and fresh as from a real rose blossom.

This inviting perfume is only one of the several distinctive features which make Vanishing Cream so much more delightful than other preparations. Another is the ease and rapidity with which it is absorbed by the skin. It may be applied freely without injury to gloves, veil or clothing.

Used before exposure to cold or wind, you will find Vanishing Cream the most wonderfully effective preventative against chaps, dryness and irritation, that you ever imagined.

Try Vanishing Cream for yourself. We will gladly send a little tube upon request, or a tube sufficient for two weeks' use upon receipt of four cents in stamps.

Pond's Extract Co., Dept. D, 131 Hudson St., New York City.

Pond's Extract Company's

VANISHING CREAM

POND'S EXTRACT—"The Standard for 60 Years" *soothes and cools in emergency, particularly for those every-day injuries such as cuts, bruises, burns, etc. Trial bottle mailed for 4c in stamps to cover postage.*

WHAT *the* LOOMS HAVE SPUN

(Continued from page 28)

of the old-fashioned armures, such as green, purple changing to dull blue, and changeable blues and browns.

A silk *cotelé* for suits, woven like the crêpe *côte de cheval* with a loose thread stitch joining the sides of the flutes on the wrong side, is among the smartest of fantasies, and it is particularly good in champagne color with the ribs separated or outlined by hair-lines of dark blue and green.

The wool suitings are chiefly in whipcords, and, as in the silks, grays and dark blues predominate. There is a new weave called *"velours Balkanique,"* which is like a wool Turkish toweling woven in plain, soft shades. There are also many summer-weight ratines or *velours de laines,* which are shown under the name *"mousse velouté,"* and are used especially in old-red for blazer jackets to be worn with white *côte de cheval* skirts.

Striped materials are most popular, though some few checks, chiefly in fantasy designs of black and white, and black and white sprinkled with red, are shown. The newest of these is called *"pied de poule,"* because the black and white squares are woven in the shape of a chicken track.

TAFFETA FINDS A SPONSOR

This season finds the house of Atuyer, Bianchini, and Férier standing firmly for the colors and composition of the *Art Nouveau.* To visitors of the Salon d'Automne this will be no matter for surprise, as it will be remembered that the great, sprawling figures and the brilliant dyes which characterized the exhibits of the École Martine were chiefly woven by the Bianchini looms. A visit to their house as the completion of a tour among the great manufacturers leaves one the comforting impression that, after all is said and done, one may wear what one will in regard to weave or color. In contradiction to the statement of the other houses as to the use of taffeta, one finds here a surprising display of the supposedly *démodé* silks, the majority of them printed; the backgrounds are of dark tone, and the figures either stiffly conventional, or large and of indistinct outline. A novel pattern showed a dark blue ground thickly covered with long, pointed leaves shading from deep purple to light mauve.

The relegation to the back shelves of all taffetas is, according to Worth, the most stupid of ideas. For from his point of view, that "a thing once pretty is always pretty," there is no reason for changing the materials from year to year. One may, he thinks, invent new weaves, and new combinations of color, but, "just because broadcloth, taffeta, or velvet was in the fashion one year it cannot be in the fashion the next," he holds to be of all things the most inane idiosyncrasy. Theoretically he is right, and the courage of his convictions backed by his name allows him to use all materials, whether or no they are stamped as *"le dernier cri."*

One also finds with Atuyer, Bianchini, and Férier a continued and excessive use of all the vivid colorings of the east and of the ultra-modern west. Masses of flaming orange, yards upon yards of green, and the most pronounced shades of old-rose greet the eye at every turn.

Though taffetas are stamped with their approval, particular emphasis is given to crêpes de Chine of all kinds—plain and brocaded; among these, white backgrounds covered with great, splashing figures of black, or of black and orange combined, are the most conspicuous.

Brocaded failles are still considered good, and there are many printed moire crêpes de Chine and printed liberties. One of the new crêpes de Chine shows a sprig of lily-of-the-valley, the flower and two leaves, which is used effectively upon backgrounds of dull blue, brown, or green; the lily is always in white, and the leaves in green. Another motif which appears, both upon the crêpes de Chine and the liberties, is in the form of a small pot of flowers, traced in white, upon a plain, dark ground. An especially smart length of printed liberty satin is in white, interspersed at frequent intervals with navy blue dots as large as a good-sized pea, and printed with round leaves, in shades of purple; the curled and ragged edges are outlined by a hair-line of black.

In common with the other manufacturers, Bianchini is showing many crépons. The groundwork of the crépons is in the most glaring colors. One bright orange piece was printed at close intervals with queer little wheel-shaped motifs of white outlined in black. This motif is evidently a popular one, and is shown on many other grounds such as Nattier blue, brown, and red, but the orange is quite the *pièce de résistance.* A length of navy blue crépon, printed with *Art Nouveau* flowers in cerise and green was striped at intervals of four inches by groups of quarter-inch bands of white, cerise, and a lighter toned blue.

OMO

The Odorless Dress Shield

YOU should know the special styles of OMO SHIELDS for wear with evening gowns—the OMO Out-of-Sight, the OMO Short Flap and the OMO Zouave Detachable Dress and Corset Shield in several models.

Some are lace-trimmed, some covered with silk—*all* are so dainty and light and soft that it's a comfort to wear them.

OMO SHIELDS are *odorless*—contain no rubber—and

Every Pair is Guaranteed

Write today for the Omo Dress Shield Brieflet—mailed free. It illustrates and describes the various styles of Omo Shields and other dress accessories, including **Omo Sanitary Skirt Protectors, Omo Coat Shields** in colors to match linings, **Omo Back Shields,** etc.

Good stores everywhere sell Omo Shields. If you don't find them, write to us.

Sample Pair, Size 3, sent for 25c. and your dealer's name.

Ask your dressmaker to use Omo—the Odorless Shield—in all your gowns.

THE OMO MANUFACTURING COMPANY,
60 Walnut St., Middletown, Conn.

Makers of the celebrated Omo Pants for Infants.

The Season's Most Charming Coiffure

The Fried "Kasque"

An exclusive Fried creation that has met with approval in all style centers.

The Fried "Kasque" is made with a front piece of natural wavy hair, and a switch which is dressed in a soft knot at the back, and can be accentuated with a bang.

The front piece is ideal to cover thin, gray or faded hair.

The "Kasque" is priced at $10.

Switches from $8. Bangs from $1.

No extra charge for matching difficult shades. Hair arranged free of charge.

Daylight rooms for showing hair in natural colors.

Best equipped shop for hair dressing, manicuring and facial massage.

IMPORTER Mme. Fried CREATOR

17 WEST 34th ST., NEW YORK

Opposite the Waldorf.

Send for illustrated Catalog M. V. —Mail orders filled under personal supervision of Mme. Fried. ¶ Send sample of hair.

Gerhardt & Co

16 EAST 33rd St., (3rd Floor) NEW YORK

You are Cordially Invited to inspect our Imported French Hats and our own Exclusive Designs for Spring and Summer

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Face Culture

The **"MUSCLE MASK"** absolutely prevents the Muscle from sagging, keeps it in place, is made with Oil and guaranteed not to dry the skin, as do so many.

"Muscle Masks"	$2.50	$5.00
Muscle Lotion hardens & braces	2.00	5.00
Cream of oils builds up & feeds tissues	1.00	3.00
Invigorine closes pores	1.00	2.50
Chin Reducer	2.50	5.00

Mail Orders a specialty. Consultation and book free. Hours 9:30 to 4:30; Saturdays reserved for out-of-town patients. Phone 6884-Bryant.

EMILY KINSMAN

English Complexion Specialist

16 East Forty-fifth St., New York City

In this crystal-clear soap we have caught the *real fragrance of violets.* Send 2c stamp for sample cake. Write today.

Andrew Jergens Co.
Dept. 600,
Spring Grove Avenue
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Ovida Reducing Brassiere

The ideal foundation for dress or negligee. With or without corsets; it supports the bust in graceful classic outline, reducing the measurement 2 to 4 inches.

Light, cool, comfortable, durable, washable. Fits perfect, prevents all bulging and corset lines.

Made of soft silky elastic and fine quality batiste; diagonally boned with Walohn over shoulder blades, daintily trimmed with lace and ribbon; fastens in front.

Send bust measure. Satisfaction guaranteed or money refunded. Price $5.00. Send for Illustrated Style Book of *Ovida* Specialties.

(Corsets, Brassieres, Petticoats, Hosiery)

YE LADY'S OUTFITTERRIE

15-17 West 38th St., *Dept. 2.*, New York

Examine your Skin Closely

See if the pores have become large and clogged; if it has lost its smoothness; if it has grown colorless.

These conditions of the skin are a natural result of the constant strain imposed upon it during the winter months, when we eat heavy foods and take almost no exercise. Each spring, the skin needs *refreshing*.

How to refresh your skin

Wash your face with care and take plenty of time to do it. Lather freely with Woodbury's Facial Soap and rub in gently till the skin is softened and the pores open. Then rinse several times in very cold water, or better still, rub with a *lump of ice*.

Woodbury's Facial Soap is the work of an authority on the skin and its needs. It contains properties which are beneficial to the skin in its continual effort to rebuild the finer texture. This treatment with Woodbury's cleanses the pores, then closes them and brings the blood to the surface. You feel the difference the first time you use it. Follow this treatment *persistently* and it will not be long before you have a skin that will bear the closest scrutiny, a radiantly healthy complexion that will be a constant source of satisfaction.

Woodbury's Facial Soap costs 25c a cake. No one hesitates at the price after their first cake. As a matter of fact, it is not expensive, for it is solid soap—all soap. It wears from two to three times as long as the ordinary soap.

Follow the treatment below and you can keep your skin so that you can always be proud of it.

Go to your dealer's today and get a cake. Tear off the illustration of the cake below and put it in your purse as a reminder.

Woodbury's Facial Soap

For sale by dealers throughout the United States and Canada

Write today for Samples

For 4c we will send a sample cake. For 10c samples of Woodbury's Facial Soap, Facial Cream and Powder. For 50c a copy of the Woodbury Book and samples of the Woodbury preparations. Write today to the Andrew Jergens Co., Dept. M-2, Spring Grove Avenue, Cincinnati, Ohio, or to the Andrew Jergens Co., Ltd., Dept. M-2, Perth, Ontario, Canada.

J & J SLATER

Number One

Number Three

Cut number one illustrates the "Dutchess" walking slipper with large tongue — vamps and tongue are of patent leather — quarters of fancy cloth. *Cut number two* illustrates a patent leather slipper with light sole and two-inch L. X. V. heel—trimmed with small oval cut steel slide. *Cut number three*, Regent walking slipper with patent leather vamps—the quarters are cut from figured cloth of different colors — trimmed with cut steel slide. *Cut number four* illustrates a London walking slipper in grey combination—vamps of fine grey kid — quarters of a grey suede lighter in color—trimmed with square black buckle.

Number Two

Number Four

Illustrated price list ***"A Package of Shoes"*** *with book of instructions and measurement blank mailed on request*

Broadway at 25th Street, New York

The NEW MODES *and* THEIR PROPHETS

(*Continued from page 26*)

On his opening day Monsieur Redfern showed the mysterious garment that was mentioned in Vogue of February 15th, and I was allowed to sketch it. It is shown on page 24. It is a loose wrap of dull red crêpe de Chine, brocaded in green and lined with chiffon. The collar is of Chinese embroidery, and folds of red chiffon border the V-shaped neck and the short, kimono sleeves. Sash ends of chiffon are weighted with green and red silk fringe, and tassels of green and red silk hang from the sleeves. This makes a charming summer wrap to wear with dainty frocks.

For street suits Redfern favors the coat that covers the hips; the shaped peplums of his Russian blouses are equally long. His street skirts are fairly long, but they always contrive to show the ankle. Metal laces and *pactoles* are used effectively for his evening gowns.

A MARJOLAINE RUSSIAN BLOUSE

Marjolaine uses the very much modified Russian blouse for her smartest spring models, as is shown in the dainty frock illustrated on page 26. This is of gray zibeline trimmed with satin in the same shade. Skimpy frills of tulle fall from the elbow sleeves, and a fichu of white tulle is drawn about the neck to disappear under the shaped waistcoat of black satin embroidered in white silk. The waist-line, which is slightly high in front, is outlined with a cording of gray zibeline.

WHAT THE LINGERIE WAIST IS LIKE

As the couturiers open their doors it is interesting to note the so different versions of the lingerie blouse they show. The linen blouse has reappeared in all its glory, though the 1913 models are totally different from those of recent years. The Robespierre blouse of last spring soon became so common that exclusive people stopped wearing it, and as couturiers offered nothing in its place, the wash blouse disappeared temporarily from the smart woman's wardrobe. Now the couturiers are presenting it in a most attractive way, made of the sheerest of materials and quite devoid of lace.

Two of Martial et Armand's models are illustrated on page 26. One is cut on the lines of a man's shirt with an inset bosom of plaited linen. The linen collar and cuffs are embroidered in festoons of flowers. The body of the blouse is of fine batiste with *entredeux* let into all of the seams. The other blouse shown in the same sketch is also of white batiste, evenly laid in quarter-inch tucks, with collar and cuffs of hand-embroidered linen. The standing collar fits the neck loosely in the back and ends in narrow revers which outline the short V in front.

Totally different is Parry's favorite model, which is shown with most of his street suits. This also is of sheerest material, and is cut on the severely plain lines of a man's shirt without a single tuck or a particle of fulness. The seams are corded. A rolling collar made of a single thickness of batiste encircles the back of the neck only, and is edged with an inch-wide fluting (not plaiting) of batiste, which continues down both sides of the front of the blouse. The fronts are slightly crossed at the waist-line, the only fastening is an invisible button and loop at the bust. The long, narrow, open V at the throat is very becoming to most faces. (See sketch on page 26).

AT THE NEW MAISON BULLOZ AND THE OLD MAISON BEER

Monsieur Bulloz, a former colleague of the house of Beer, only last season opened an establishment of his own on the Champs Elysées. He has entrusted the designing of his models to a group of prominent artists and the result is a varied collection with no one particular style dominant. One conspicuous feature is a liking for a loose, kimono corsage decidedly bloused in the back.

A daring treatment of the evening gown is shown in a skirt split to a hight of twenty-four inches, very much in the manner of the Merveilleuse in the waning days of the eighteenth century; the chiffon petticoat of this gown by no means concealed the manikin's knee as she walked the length of the beautiful room.

Gold and mustard yellow are the colors oftenest seen in the Bulloz street suits, which are made with narrow skirts and semi-fitted sacque coats. His afternoon gowns have elaborately draped skirts and high waist-lines. The Bulloz evening toilettes are stunning in their richness. Gorgeous brocades, *pactoles*, and beads are much used; the bodices are tightly draped and the trains pointed.

From the first view of the Beer collection it is difficult to decide exactly what modes this house intends to foster. Certain it is that on their opening day all their manikins came mincing in with a veritable Grecian bend and with the skirts of their afternoon frocks tightly draped under their knees as if to contradict this movement. Many of the evening gowns fell straight from the bust in girdleless, Empire style. Other evening toilettes showed the familiar pointed train and V-shaped corsage split to the girdle in both the back and the front.

For street suits Beer favors purple. His coats are in the Directoire style without the Directoire collar. He shows an extravagant use of buttons, a long narrow skirt not split at the foot, but sometimes trimmed with shaped flounces in the mode of the past winter. This about summarizes the street suits at this house.

DOEUILLET'S OPENING

The snugly corseted manikins displayed the Doeuillet models to real advantage. Rarely does Doeuillet drape a skirt for street wear. The most successful dress of this collection was tightly girdled at the normal waist-line and worn with a loose, square bolero. Modified Russian blouses, belted rather high, short, shaped basques or peplums, and semi-fitted, hip-length coats with regulation coat sleeves, collars and revers were all shown at the opening. A round-necked corsage, wide at armholes and tight at wrists, was used a number of times, and the afternoon frocks and lingerie gowns all showed short, side-plaited tunics of satin, chiffon, or tulle. The bodices of evening gowns were all tightly draped.

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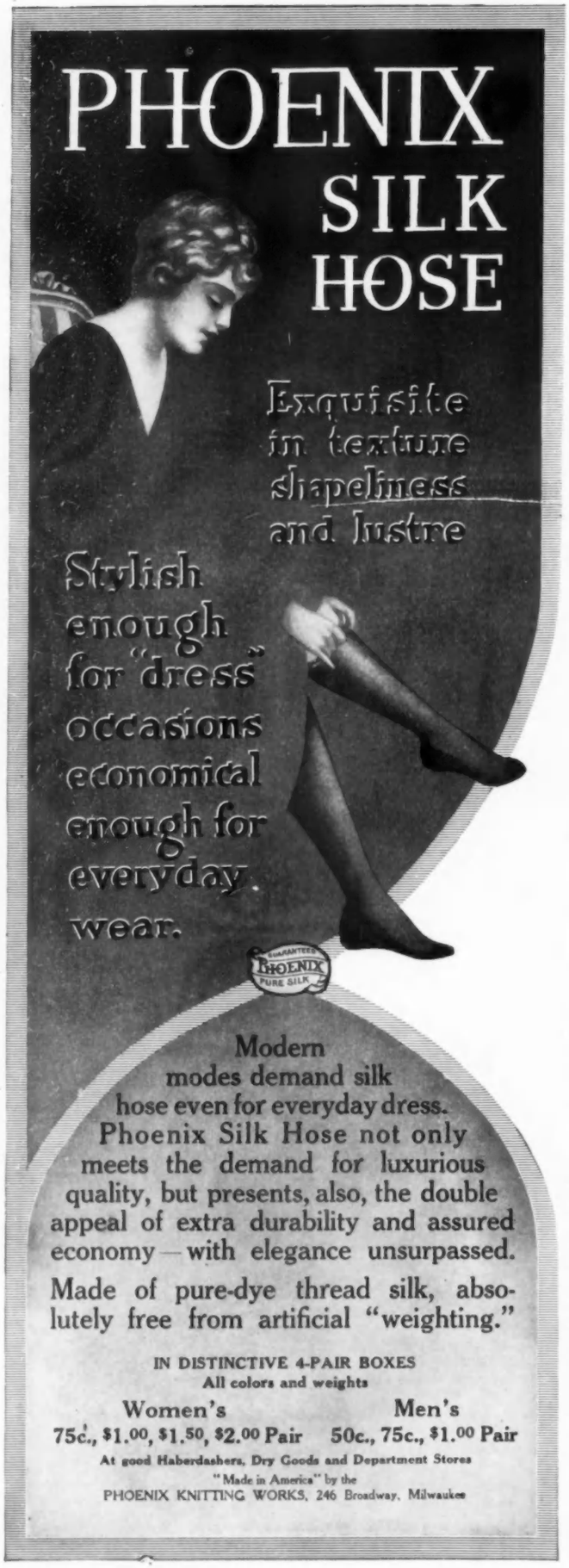

VOGUE POINTS *from the* OPENINGS

WORTH

SLEEVES are both long and short. The long ones show many unique touches, such as puffs of white chiffon at the wrist in sleeves of dark-colored silk, and slashed sleeves with insets of lingerie or lace running from the hand to the elbow. The three-quarter sleeves of coats are worn over long dress sleeves which end at the hand in several full, wide frills of lace that reach almost to the elbow. Many of the long, dress sleeves terminate in a two-inch band of black velvet, buttoned snugly over the wrist and ornamented with two long tassels of variegated silks. The sleeves of several evening gowns were formed of lacings of strass or pearls which joined the back and front of the waist, leaving the arm and shoulder bare.

With house and street gowns Worth uses many sashes with ends that reach from the top of the high, empire waist to the knee, and below. These may tie at the middle or at the side of the front, directly at the side, or in the middle or at the side of the back. One new form showed a wide, draped girdle of crêpe de Chine, caught up to the line of the bust at one side of the front, from where it hung in loose, fringed ends, while from the hips around to the back it was pointed down a good two inches below the normal line of the waist. Several of the belts show this low line in the back rising to an empire in the front.

Worth's jackets reach to about six inches below the hips, have straight backs, sometimes belted in; they round off in cutaway effect in front, and fasten with one, two, or three medium-sized buttons. The sleeves of this style of jacket are long and tight, the typical coat sleeve, and are inserted at the armhole without fulness, or are in the raglan form. Other styles show the tight Directoire back, with a short front opening over a vest, no collar, and three-quarter sleeves, rather ample at the elbow.

There are in addition many fancy boleros made of taffeta or liberty satin in the same tone, but of a different material from the skirt. One of these, of dark navy blue taffeta, was worn with a skirt of blue charmeuse. The bolero was gathered to a narrow, fitted band which outlined the entire jacket.

Nets, spangled solid with small, round, scale-like beads in gold or dull grays, are used for the evening gowns. These are simply made, with some little drapery on the skirt, but without trimming of any description save a cluster of artificial flowers.

PREMET

SKIRTS here are still draped in the Grecian line; they are very narrow at the bottom and short in front, where they often separate almost to the knee. For street suits the skirts are tight and plain from the knees down, and are made with bell-shaped overskirts or tabliers that flare below the hips. These may be pointed or square in front, and they usually slope to a short yoke in the back; or they may be of an even, rounded length both back and front. The coats worn with these skirts have short, full, godet basques and cutaway fronts. Many contrasting coats of flowered silks or brocaded crêpes are being shown.

The majority of Premet's sleeves for gowns are short or three-quarters length, but in the suits they are long and are inserted into the normal armhole.

The modified Medici collar, which did not achieve the success hoped for it at the midsummer opening, is again shown. It is made of lace, and the lace continues in thin frills down each side of a pointed, low-cut neck. This collar is seen on practically all Premet's street and house gowns.

The surplice line predominates in chemisettes and corsages, which are made of unlined chiffon and lace, with a loose, sleeveless bolero which hangs in full, baggy lines that blouse over a high waist-line, and succeed in quite concealing the figure.

Many of the gowns are hung from an eight-inch, shaped yoke. They are mounted in the back with no fulness and are slightly lifted in the middle of the front, where they hang from the yoke in double box plaits. The girdles are wide and draped, and are lower in the back than in the front.

Evening wraps still retain the diamond-shaped silhouette, and are very loose through the middle. They are made of satin, embroidered in great splashing figures or heavily beaded in colors, and differ but little from the winter models.

For trimmings Premet uses quantities of lace, frills, and ruching, but no fur. He, however, condescends to ostrich; a full boa of white ostrich outlined the rounded neck of one of his evening wraps.

Premet adopts a short, yoke belt, which finishes the corsage at the high, Empire waist, extends just to the hips, where it hangs loose in the suspicion of a flare that serves apparently merely to conceal the line of the belt and emphasize the square-cut figure.

MARTIAL ET ARMAND

SKIRTS are scanter than ever at the foot, and in evening gowns are slashed almost to the knee. In the majority of cases the trimming or drapery is placed between the knee and the waist, while the bottom is quite plain. Many skirts show a peculiar arrangement of the fulness, which is caught into one or more wide plaits that run just across the front at the line of the knee as though accidentally pinned in to allow of greater freedom in walking.

Waists are, without exception, made without collars. The waist-line remains the same, that is, raised slightly above the normal. Jackets show short waist-lines, bolero effects, and full, godet plaits in the back.

Sleeves are both long and short. When long, they are fulled into a dropped shoulder or into the normal armhole, and again into a high, tight cuff. Occasionally they are scant at the top and bottom, and form full puffs at the elbow, but in no case are they kimono.

The short sleeves, on the contrary, are invariably in the kimono form, and for both street and house wear are very short, and stop a good two inches above the elbow. Evening gowns are sleeveless. The corsage is held in place by shoulder straps of lace or other trimming.

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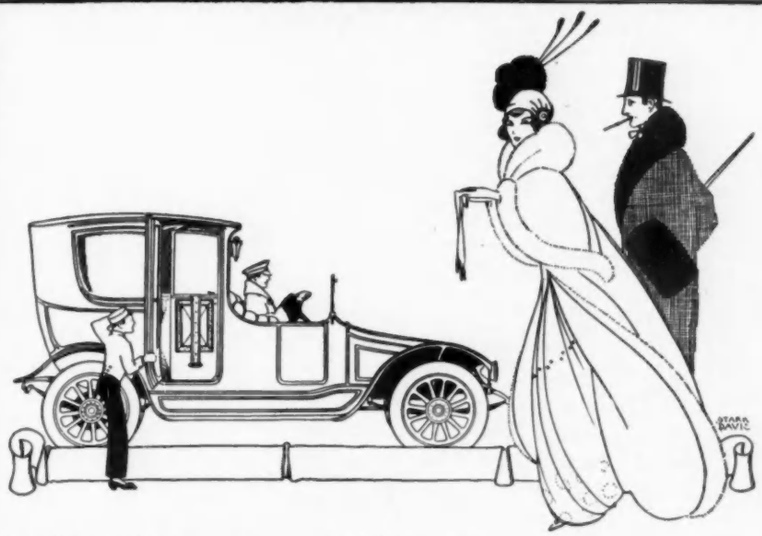

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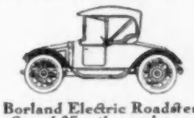

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Before joining the Cult of the Clock, one must carefully consider the price. Unless one has ample means, it is necessary to keep to the plain, reliable timepiece in ordinary use, for the cost of the so-called cabinet clock begins at fifty dollars and from there soars to amazing hights. And the higher the price, the more alluring the clock.

There are enamel clocks to be had at the fifty-dollar figure—lovely specimens that at first glance do not look their cost because their delicate, subtle beauty grows with long acquaintance. Obviously, their mechanism is of the watch order, as clock workings could not possibly be packed into the wee casings.

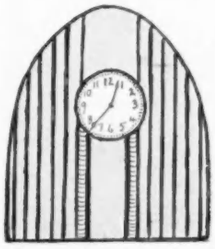
Two inches high, one inch wide, and a half inch thick is a charming clock that comes in mauve, rose, pale blue, gray, and green enamel. The white enamel face has dial markings and hands of gold. Though it is listed as a cabinet piece, nobody would dream of tucking it away out of sight. It slips easily into the gold-linked purse and the brocade bridge bag, and may be safely carried so, for it comes in a perfumed, satin-lined kid case like a jewel casket.

CLOCKS THAT ARE JEWELS

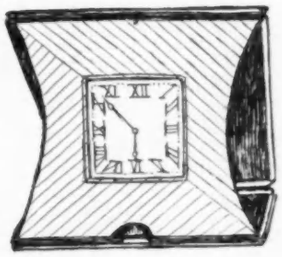
Another clock, scarcely so large as the gold watch carried by women half a century ago, and a quarter the size of those owned by Queen Elizabeth and Queen Anne, is circular. It is of lavender enamel patterned in gold and faced with white enamel framed in paste. The easel standard folds back, allowing the clock to be dropped into a handbag or swung by its golden link chain from the wrist.

Very charming is the example represented in the middle at the bottom of this page. Its case of pale blue enamel is decorated just below the face with a half wreath of laurel leaves done in seed pearls, raised instead of set in.

A square clock a trifle larger is shown to the left of that. The white enameled case is encrusted in silver in a lace-like pattern; the dial is white lettered in black, and equipped with silver hands. Another charming enameled clock is the second at the top of the page. The case, two inches across at the top and bottom, with slightly concave sides, is in deep lavender, and in the center is a square dial only a half inch wide lettered cleverly with mingled black and silver and with hands of ebony, tipped and veined with the white metal.



Onyx striped in gold and dialed in gold



Hands of ebony tipped and veined with white metal

An aureole of rhinestones glows about the face

AS BIG AS A MINUTE

Also in lavender are two tiny timepieces of French design. One of them, the last on the page, has a silver face lettered in gold. The other, shown third from the top, is of gold leaf with a white enamel dial encircled with rhinestones.

Among other original designs there is a clock of white enamel and gold resting upon the golden roof of a Greek portico of jade fitted with pilasters of emerald; there is also the Taj Mahal in alabaster with each window indicated by colored gems, and the clock face itself surrounded with real diamonds, and there is likewise a miniature replica of a kiosk, complete to the minutest detail. The example at the top of the page is of gold-striped onyx, dialed in solid gold, and lettered with black.

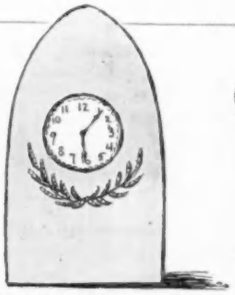
Very rare and lovely is a fountain clock, fabulously priced. Into a basin of carved white ivory pours a fine spray of tiny brilliants spreading from behind and below a paste-framed dial of white enamel. Though the brilliant spray is stationary, the vibration of the fine silver wires to which it is attached give the illusion of a veritable playing fountain.

CLOCKS OF CRYSTAL AND PORCELAIN

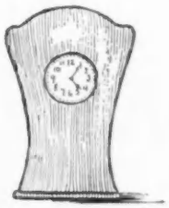
Crystal, the ideal composition for the tiny clock case, is at its loveliest in an

(*Continued on page* 124)

An enameled case covered with a lacy pattern in silver



Beneath the dial is a half-wreath of laurel leaves in raised seed pearls



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Novelties

Smart Frock in all shades of crepe de chine, hand embroidered

$28.50

(Model in navy, embroidered in Oriental shades.)

Same Model, made in French Linen, all colors

$16.50

Send Bust, Waist and Hip Measures and Skirt Length. Mail Orders receive prompt attention.

Write us your needs and we will send sketches.

Lace and Chiffon Dancing Frocks	$22.50 and up.
Afternoon Gowns, in Silks, Voiles and Crepes	20.00 and up.
Smart Linen Dresses	10.00 and up.
Blouses	3.75 and up.

Afternoon gown of Canton crepe effectively trimmed with Roman ribbon. Chemisette of fine mull with collar and front daintily hand embroidered.

Price, $65.00

Bergdorf & Goodman

TAILORS, DRESSMAKERS *and* FURRIERS

32 West 32nd Street New York

Dr. Dys' Sachets de Toilette Beautify

YEARS ago when we first opened our shop for complexion specialties, there were very few of the kind in the city.

Now they are everywhere, and it is rather puzzling to know where to get the best preparations for one's skin.

It should always be borne in mind that Dr. Dys is the only skin specialist who has the

SACHETS DE TOILETTE

which are so composed as to suit varying needs.

These sachets clear the skin, making it soft and white. Where wrinkles have already appeared, there is a sachet to efface them and to make the muscles hard.

The eight different kinds of Sachets make it possible for the user to have the Sachet suited to her particular complexion.

Box of 25 Sachets Simples, $1.00.

These Sachets take all the hardness out of the water, which is so injurious to feminine complexions. They keep the skin healthy, soften it, and give it a natural freshness. They are perfumed with the Russian Violette.

A Booklet describing all the Sachets de Toilette mailed on request.

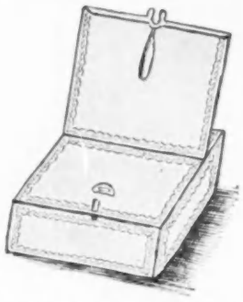
V. DARSY Dept. "V" 14 West 47th Street NEW YORK Phone 3329 Bryant

THE BRIC-À-BRAC CLOCK

(*Continued from page* 122)

"May all your hours be happy" smiles this pretty French clock

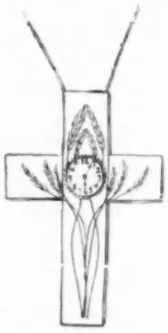
Paper weights often increase their usefulness by annexing a clock



A clock is hung in the interior of this box which contains an electric bulb

oblong shape shown in the upper, left-hand corner of this page. The gold-embossed design bears at its base the inscription in golden letters *"Quelles soit toutes heureuses."* A similar clock, shown to the lower right of this one, is a transparent and remarkably flat little object which hangs against the inner side of the lid of a mauve leather box. The lower section of this box is equipped with a bulb governing an electric battery which throws a light directly upon the clock dial. As the timepiece is detachable, the small box may, if desired, be used merely as a pocket light.

If porcelain is desired for the case, there are Empire flower baskets latticed in white and gold and filled to overflowing with daisies, buttercups, and other wild flowers in natural tints, a most attractive nestling place for a timepiece. Perched in the midst of the carelessly arranged posies is an inch-wide clock dial of silver or gold, framed in pearls, looking as though it had been dropped there by some absent-minded fairy in her hurried flight.



One of the prettiest ways of wearing a pendant-watch

A wristlet-watch of onyx set jewel-like in a diamond frame

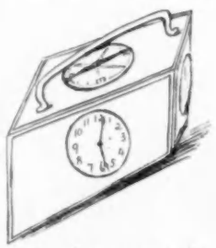
WATCHES FOR PENDANT OR BRACELET

Would it be unkind to suggest that when, happening to look sidewise in church, one notices Madame Multi-Millionaire devoutly studying the design of the small cross which hangs from her string of sacred beads, she may merely be consulting her watch? It is quite within the bounds of possibility, for there are lovely, three-inch crosses in French or Russian enamel in engraved, repoussé, or jewel-set metal, in carved ivory or transparent crystal that have, sunken into the reverse side, tiny but accurate timepieces. The one illustrated in the middle of the page is of dark blue enamel, and bears a wheat design in pearls and brilliants.

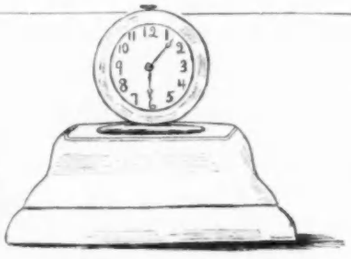
Among the wrist watches are some very lovely ones of onyx framed with diamonds, similar to the one shown below the cross. They are attached to bands of moire ribbon that fasten with a gold slide which is hidden when the ornament is securely arranged upon the arm. For the setting of the bracelet clock no gem is too precious. Dials of enamel, gold, silver or ivory, shaped to fit smoothly over the wrist, and framed with the birthstone, are a popular novelty of the season.

CLOCKS IN UNIQUE SETTINGS

Although not needing any excuse for existing, desk clocks are found attached to various useful articles. In the upper, right-hand corner is shown a paper-weight which may be of pink agate, Australian green stone, amber, or onyx. It has imbedded in its upper surface a tiny silver clock framed with corals. Inkstands may have a clock at the under side of the lid, between the twin bottles, or sunken into the base.



A watch, a barometer, a thermometer, and a compass make up this motor accessory



In the top of this inkstand cover is sunken a crystal clock engraved in golden numbers

Castle Hats

"ASK YOUR DEALER"

Castle Hats REG. U.S. PAT. OFF. CASTELLUM EST CREATIO EST

CASTLE HATS for SPRING WEAR are now on display in the LEADING STORES

L. F. CASTLE CO.
585-585-587
BROADWAY
New York

Good Hair

The Duchess of Marlborough Recommends

Mrs MASON'S Old English HAIR TONIC

This is the Hair Tonic used by Kate Seaton Mason, the noted English Hair Specialist in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba and the leading society women of New York, London and Paris, who testify to its superiority for thin, falling, weak, brittle, splitting and dead-looking, lusterless hair.

and

Mrs. Mason's Old English

SHAMPOO CREAM

Makes Hair Look Twice as Thick as It Really Is — Soft, Fluffy, Lustrous. This pure antiseptic shampoo, made from tonic, cleansing herbs is unequalled to cleanse and invigorate the hair and scalp, remove dandruff, dust, excess oil, irritation, and together with the Hair Tonic makes a complete treatment that insures perfect hair and scalp health.

Hair Tonic, $1.00. Shampoo Cream, 25c a tube—enough for several shampoos.

At Drug & Dept. Stores, or sent postpaid.

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Mrs. Copeland

Specialty House for

Distinctive and Practical one-piece house and street gowns. Advanced styles now ready. Inspection invited.

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Transformation Nouvelle

Adapts itself to all new styles. Easy to manage, saves time and gives comfort to the lady whose hair is difficult to dress. Also recommended to ladies whose hair has been ruined by bad Hair Coloring.

Front Effect *Back Effect*

Chignon Trianon
Frisette Ideale

Adaptable to any fashion

With or without parting and fringe

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CORSETIER AND PATENTEE OF CORSET TRUSS

No truss or abdominal support necessary, recognized by authorities to be one of the most hygienic, comfortable and perfect fitting.

Low bust, long hipless effect, fan-shape back, to avoid crowding the flesh. No more round backs.

The only corset remaining in position without depending on garters.

Special Garden Frame Offer
16 for $13

THIS means 16 of our little portable greenhouses for $13, includes

10 Single Plant-Frames	11½ x 13 inches
2 Single-Row Frames	34½ x 13 inches
4 Junior Melon Frames	19½ x 20½ inches

Every one of these frames is made of cypress ("the wood eternal") bolted together with strong iron corner braces. The Single-Row and Melon Frames have movable sash, the Single Plant slidable glass set in grooves.

There's nothing like the fun of gardening when gardening is done with the help of frames. So give your garden a fair and square chance this year by starting it several weeks ahead in frames. Start cucumbers and melons in them—hustle along all your vegetable seeds—push forward your rhubarb a couple of weeks—start cosmos and have weeks of bloom before frost. When the rest of your gardening friends are just planting seeds you will have good, husky, growing plants.

Send for our Two P Booklet; it tells all about our 6 different sizes of frames and gives you just the getting started hints you want for either vegetables or flowers. Every day's delay in getting started now counts for at least three against your results along in June. So it's best to order promptly.

Lord & Burnham Company

Factories: Irvington, N. Y. Des Plaines, Ill.

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Nub ING HOOK AND EYE

LATEST PRODUCT OF THE
De LONG HOOK & EYE CO.

A new-fashioned hook to be sewed on in the old-fashioned way. The NUB holds the threads in position and prevents them from slipping and loosening.

Bless that **Nub!**

TRADE MARK REG. U.S. PAT. OFF

Ask Your Milliner

when you are choosing your next hat to show you the Spring

Millinery Fashion Book

150 New Spring Styles photographed on live models, issued by

THE MILLINERY TRADE REVIEW
No Cost to You. 'It Helps you Decide'
IN ALL UP-TO-DATE MILLINERY SHOWROOMS

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Cook's Traveler's Cheques good everywhere

JAPANESE NOVELTIES
Direct from the Orient

No. 450—Hand Bag. Kabe crepe silk, silk lined, hand embroidered, with silk cord and tassels and hand carved bone ornaments. These are very beautiful and appropriate for matinees, teas, etc. Design of embroidery:—Wistaria, Chrysanthemum, Cherry, Rose, on White, Light Blue, Alice Blue, Pink, Navy Blue or Brown. Size 6x9 1-2. Postpaid, $2.25

Send for new Spring Catalog V of Japanese Novelties, Neckwear, Fancy Work, etc.

Nakaya Co., American Branch, 621 Broadway, New York

OUR SHOP, Inc.
50 E. 34th St., N. Y., near Vanderbilt Hotel
We will make it worth your while to pay us a visit when you are ready for your spring millinery. Our hats are modish, made of the finest materials, designed and executed by clever people. All at moderate prices.

WHAT *the* COUTURIERS HAVE BOUGHT

(*Continued from page 29*)

most extravagant of colors; an example is shown on the left of page 29.

Among the printed novelties must be mentioned the gauzes or grenadines, lovely fabrics run with shimmering lines of gold and silver. An exquisite pattern ordered by Chéruit was in dull green and black, with hair lines of silver and gold that formed a delicate blossom tracery. Another of these gauzes in green and gold, fancied by Chéruit, is shown in the middle of page 29.

THE ORDERS OF THE COUTURIERS

Callot, from out of the hundred and more pieces sent to her this year from the one house, has chosen principally those in quaint, old-fashioned designs of almost mathematical precision, such as is shown in the sample of the one-tone taffeta *brochê*, pictured in the middle. But above it is shown the latest and the newest design, which may perhaps strike the keynote of the motifs for the fall—a wonderful, flowered brocade in white and blue that is a perfect reproduction of the weaves of the Louis XVIth epoch, and which may even be said to surpass them in beauty and richness of texture. Callot has also ordered some printed taffetas, and a certain, simple, corn-colored louisine marked with quarter-inch stripes of Prussian blue.

Many of Worth's famous brocades are chosen from this house. This year he has taken many of the *pactoles* in black grounds brocaded with silver figures.

Premet's choice has run chiefly to old-fashioned designs, to dark colors, and to moires.

ALL ROADS LEAD *to* MONTE CARLO

(*Continued from page 32*)

head as to touch the nape of her neck, and almost to hide her eyes.

THE DEAR DELIGHTS OF MONACO

The Monte Carlo shops are irresistible. It requires great moral courage to walk from Ciro's to the Casino without falling victim to some one of the attractive window displays. So on this promenade one is sure of seeing fashionable women and the fashions, still unbought, which they smile upon.

A new parasol which has just appeared in one of the smart shops might easily pass for a "Tosca" cane. It is as slim as a stick, covered only with a tiny fluff of shirred tulle or mousseline which is supposed to act as a protection against the sun. Of course, all of these new parasols have extremely long handles; that is a necessity when hat trimmings soar to a hight of eighteen inches.

On this promenade not long since I saw Lord and Lady Harmsworth and Sir Richard and Lady Musgrave loitering in front of a very attractive shop window. Lady Musgrave wore a tailored suit of dull red ratine, a scarf of ermine, and a small black hat. Lady Harmsworth's dress was of dark blue charmeuse, with a draped overskirt that opened in the back to the waist-line over an underskirt of charmeuse pressed into tiny box plaits.

The shops, the Casino, Ciro's, the Sporting Club—all these dear delights I must leave behind me—not that the season for them is past; it lasts well on into early summer, but just at the moment the first call of fashion is away from these flowery paths that so often lead most pleasantly to destruction, and into the heart of the war waging in Paris. The couturiers open their doors, and those who would see and buy the newest of the new must be up and away. E. G.

A CAUSERIE *on* MANNERS

THE more one goes about in society, the more necessary it is to have every canon of good behavior at one's finger tips. The worst blunders are made by the politest and most considerate people. One expects more of them. When Judy O'Grady commits some outrageous *faux pas* she is forgiven; when the Colonel's Lady makes the least break from conventional politeness her trivial misdemeanor is magnified into a crime.

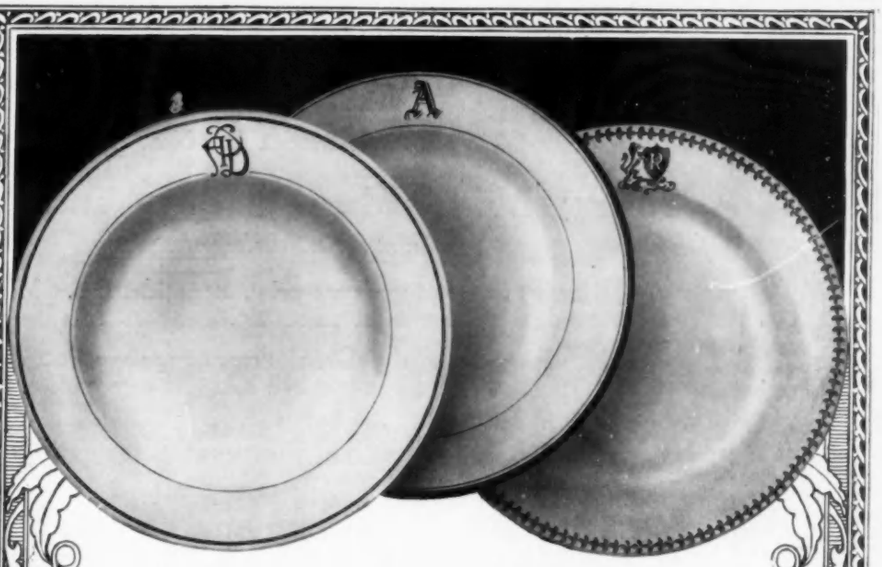
Vogue announces for this summer a series of papers on good manners. Were it part of a college course this series would be called "Advanced Etiquette." It will *not* concern itself with the proper trousers for the groom at an afternoon wedding. It will *not* tell whether a young lady may help her visitor put on his overcoat in the hall. Our series will discuss the fundamental laws upon which polite society is constructed; it will concern itself with the visible signs of birth, breeding, and education.

A CAUSERIE

This series of articles will be, in effect, a *causerie*. One realizes, of course, that Victorian or Georgian manners cannot be transplanted bodily into our day. Our study is the manners of the future, not the past. Everyone realizes that we are now erring on the side of too much informality, too much freedom; exactly as our forefathers erred on the side of too much constraint and artificiality. It is our business to find the golden mean. Therefore Vogue is undertaking this serious *causerie* on manners. We shall welcome—in fact we invite—your opinion on any point brought out in these papers.

The first papers in the series will discuss the early training of the woman of society—she who will be expected in after years to carry on the traditions of her family and position—and will follow her career to her début, and beyond. The remaining papers will deal with individual problems of good manners and good form. And, as already hinted, there is plenty of opportunity to "lay down the law" on a host of problems for which society at the present time has no standard by which to judge. But good manners are good manners everywhere. As a writer remarked not many months ago in Vogue, "the whole matter of good society and etiquette rests on the one broad, underlying principle that wherever kind hearts, good tempers, natural high spirits and the desire to please are met together, there ought to be the best Society."

You will realize from the foregoing paragraphs that we are deeply interested in our coming series. Be on the watch for it; in the meantime it will do no harm to consider a little more critically the manners and customs of that portion of society of which you are a member.



Decorate your table service with your monogram or crest

We will put any monogram or design on any of our regular patterns at a nominal cost. The fashion of thus decorating table china with one's personal device is particularly delightful with beautiful

O.P. CO. SYRACUSE CHINA

We have expert decorators who use pure coin gold and the wonderful coloring of our exclusive Multi-Color Process in making up your design; so that your set of individually decorated Syracuse China will give your table a distinctive charm impossible with ordinary china.

With all its beauty and the added monogram effect, your Syracuse China service will be perhaps the most economical thing you use, because it is not only reasonably priced, but also the most durable china made. You can easily prove this by striking the edge of any Syracuse piece on a like piece of any other china, and it will invariably chip the other with no effect on itself. This proves quality, not weight.

Ask your dealer. If he has it, he knows—if he hasn't it, don't argue.

Sample Plate Free on Request

(Enclose 10c for postage on plate.)

We Make Any Design You Desire

Onondaga Pottery Co.
Syracuse
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JOHN J. HARVEY'S

System of

Positive Reduction or Development

of arms, **bust, hips,** chest or limbs. Mr. Harvey's corrective exercises, adapted to individual needs, reduce or develop any desired region, and greatly benefit the general health.

Mr. Harvey refers by permission to New York's most prominent residents. Their letters prove conclusively the practical benefits of Mr. Harvey's system. Telephone Murray Hill 611 for appointment.

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ENGLAND TO THE CONTINENT VIA HOOK OF HOLLAND (ROYAL MAIL ROUTE)

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GOWNS $65 up

SMART-DEMI-DRESS
HATS $10

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Spring Models for Women and Misses

In an attractive variety of styles

Ready to wear at moderate price, alterations free. Made to your measure or details changed without extra charge.

Every article of feminine dress or negligee, made in our own workrooms and sold direct to wearer.

DRESSES SUITS WAISTS COATS SKIRTS MATINEES
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Send for catalog "V" just issued.

1551. CREPE DE CHINE DRESS draped in modish surplice effect over foundation of china silk. Hemstitched edges. Bodice of fine spider lace over mousseline de soie. Skirt shows triple box plaited panel at back. Made in all the latest colors. **Price $28.75**

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Hand made and domestic dresses and all requisites for the nursery. Especially prepared outfits at very moderate cost. Estimates upon request.

Maternity Attire

Dresses, suits, coats, waists, negligees, corsets, underwear, petticoats

Especially designed to form well-balanced figure and allow for expansion. If interested send for catalog "VM" now ready.

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"Marmo"

The Great

MATERNITY

Here is a Corset-Waist especially designed and constructed to combine comfort, safety and the retention of a smart, stylish figure for mothers during prospective motherhood — for convalescents during the convalescing period—athletic women while horseback-riding or engaged in other sports—stout women who seek to retain the lines of their figure while at rest, but whose corsets preclude comfort—

In fact, whenever stays are desirable but corsets are too unyielding, the "Marmo" Maternity is unapproachable for comfort and its conformation to prevailing styles.

Note the lacings on either side, adjustable to the requirements of the wearer. The ELASTIC-WEBBING insertion down the front and back, which yields to any extraordinary movement—the firm but gentle support which it gives the abdomen—and its manifest accord with the present style-requirements.

Its lines are scientifically correct to accomplish just the purposes for which it is intended; it is therefore recommended with every confidence in its conducing to the wearer's ease, health and smart appearance.

Sizes 19 to 36—Price $5.00

AT ALL BETTER STORES, OR SENT PREPAID ON RECEIPT OF PRICE.

The H. & W. Company, Newark, N. J.

BOTTES FINES

Illustrated are two models typifying the beauty and originality of our now complete Spring showing.

THE "AUTEUIL"
A BENCH MADE DRESS BOOT

in Patent Calf or Black Russia Calf. An exclusive Parisian novelty is the Morocco leather top, which may be had in almost any color.

SPECIAL FEATURES

Pedic Arch, Short Vamp Last. New Diamond Shaped Tip. Light Welt Sole. New Spanish Heel. Also Cuban Heel (to order). The pair TEN DOLLARS.

Antoinette Colonial Pump

STYLE 8160. Made on Jack's Short Vamp, Pedic-Arch Last, of imported Patent or Black Russia Calf, also the new Grey Kid. Grips heel firmly. Will not slip or gap. Holds arch of foot perfectly. Leather lined throughout; light weight welt sole, new Spanish Heel and self color Buckle, the pair NINE DOLLARS. Above Model executed in our Custom Dept. in any material desired.

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PERFECT SERVICE by mail. Write for our CATALOG H and self-measurement blank.

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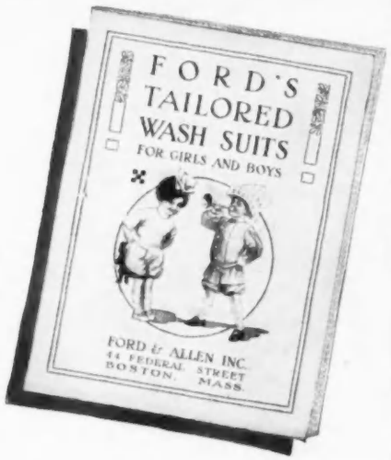
Telephone: Madison Sq. 7053 **495 SIXTH AVE., N. Y.** Between 29th and 30th St.

NOTE:—An exact record of the last and size of all shoes purchased from us is kept on file, making re-ordering convenient.

Select your children's clothes from this free style book

Send for it—it is of the greatest value to every mother. Learn how easy it is to dress your children charmingly and actually save money. See our most popular models —60c to $7.50. Compare them with anything you have ever seen before.



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Ages 2 to 7

Every garment is of excellent material well shaped and well made. Full of style and expression. Ford's Suits have a clever, distinctive cut—a tailored look no home seamstress can duplicate. They are so attractive, so different they win admiration wherever worn. It isn't worth while making them when you can get such smart little suits, all ready to put on, for so little money.

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Ford's Suits delivered free everywhere. Sold direct to you—no dealers. Money returned if unsatisfactory

No. 750

Stork Baby SHOES

TRADE MARK

YOUR baby's tender little feet must be allowed to develop naturally, without restraint. The selection of the right shoes is worthy of your careful thought.

Stork Shoes are made in accurately shaped rights and lefts from especially designed lasts. They protect the growing foot, permit proper development and are wonderfully soft and comfortable.

Over a hundred styles in kids, suedes and patent leather at 50 cents to $1.50. Be sure the word STORK, our registered trade-mark, is in the shoes you buy. If your dealer can't supply you, we will send direct on receipt of price.

Send for free booklet. It contains suggestions to help you get the right shoes for your baby. Address The Stork Co., Dept. 60-D, Boston, Mass.

Makers of famous Stork Sheeting, Stork Pants, etc.

Let this Trademark be your guide

You will be sure of getting the highest safety pin quality if you insist upon

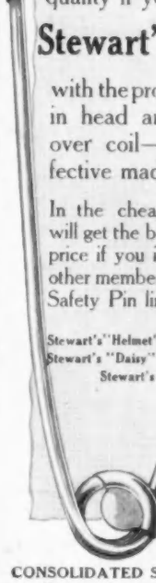
Stewart's "Duplex"

with the protecting tongue in head and the guard over coil—the most effective made.

In the cheaper grades you will get the best quality at the price if you insist upon these other members of the *Stewart* Safety Pin line—

Stewart's "Helmet" Stewart's "Guardian"
Stewart's "Daisy" Stewart's "Standard"
Stewart's "Goldfinch"

Send us your name and address and that of your local dry goods dealer for a free 7-pin sample card.



CONSOLIDATED SAFETY PIN CO.
203 Farrand Street, Bloomfield, N. J.

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ENGLISH Garden Baskets—handsome, substantial, convenient—furnished with a complete equipment of shears, pruning knives, trowels, weeding forks, etc.

China and Glass—a practical and admirable selection of domestic and imported wares.

Tea Kettles, Table Dish Warmers, Chafing Dishes—electric and alcohol—Coffee Makers, etc.
Cooking Utensils, Cutlery, Earthenware.
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Goods delivered free at stations within 100 miles.

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Correct Uniforms for Maids

FOR HOUSE AND STREET

The only and original specialty house of this kind in the world

Our expert service department is ready at all times to carefully and promptly fulfill your individual requirements.

Write for beautifully illustrated Catalogue B, showing our latest models

Rite Combination Baby Rack

Just the thing. Clean and sanitary. Indispensable to mother or nurse when dressing baby.

Can be used as drying rack or a screen in which are pockets for baby's clothes, bath supplies and toilet articles. Strongly made of fine rubber-lined cretonne. Colors, Pink and Blue.

Rite Baby Clothes Tree

Convenient and serviceable; places baby's wardrobe at your elbow.

For sale in the best stores everywhere.

Rite Baby Rack	**$5.00**
Rite Baby Tree	**$2.50**

If your dealer cannot supply you, send price to Dept. A.

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VOGUE
Spring Millinery

Choosing your new hats is a simple matter when you have before you a copy of Vogue's Spring Millinery number.

In your own home, far from the confusion of the milliners, Vogue will spread before you not a few hats from your local stores, but a magnificent display of authoritative models made by the world's best designers and endorsed by Vogue as correct.

For weeks our staff correspondents have been gathering material—haunting the show rooms of the great Paris milliners and making sketches and notes wherever they have found fashionable Paris on parade.

Aboard the fastest greyhounds of the Cunard, this wealth of material is being rushed across the ocean. The result will be a number of Vogue that gleams like a great shop window set in the heart of Paris—a window in which each famous designer in turn exhibits for your benefit his most successful creations—a window in which you can see all that is newest and best in the accepted millinery of the moment.

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Sixty advanced pattern models are illustrated—suits on the new lines, spring gowns showing drapery simple to achieve, blouses with a new note in collar or sleeve, evening gowns and wraps of real distinction, smart clothes for sports, French lingerie, and girls' and children's patterns.

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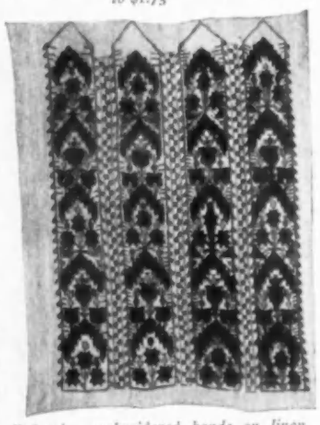

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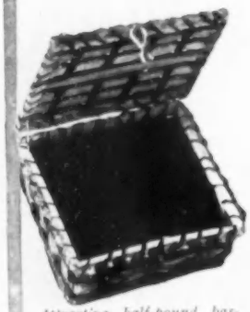

Attractive half-pound baskets, filled with red and black marmalade raspberries, 50c.

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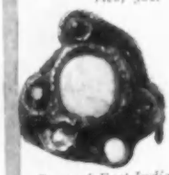

Copy of East Indian ring, star sapphire, set with ruby, opal, blue sapphire and two diamonds, $65

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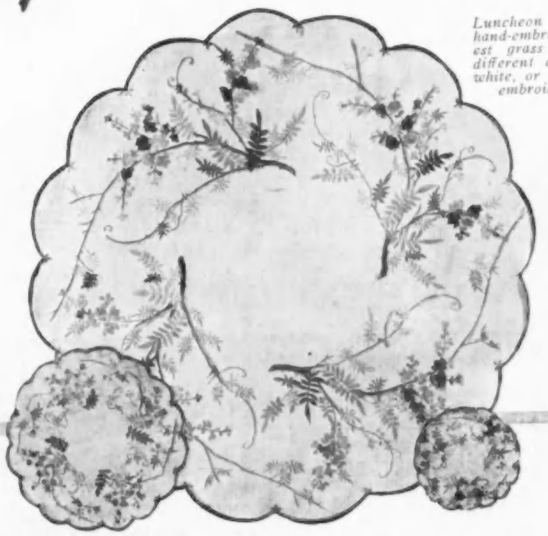

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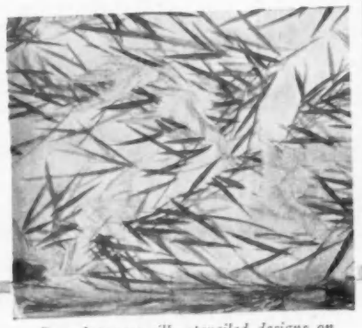

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